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THE UNIVERSITY OF ALBERTA
TEACHERS' ATTITUDES TOWARDS CREATIVE DANCE:
A SURVEY THROUGH QUESTIONNAIRE AND
PERSONAL INTERVIEWS

BY



CLIVE A. F. PADFIELD

A THESIS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "Teachers' Attitudes Towards Creative Dance: A Survey Through Questionnaire and Personal Interviews" submitted by Clive A. F. Padfield in partial fulfillment of the requirements for the degree of Master of Education.

ABSTRACT

The purpose of this research was to study teachers' attitudes towards creative dance. The attitudes of the teachers of physical education were investigated by a questionnaire designed to examine their attitudes toward the emotional benefits, social values, and physical benefits received by participation in creative dance. The teachers' personal attitudes towards creative dance and its place in the curriculum were also determined. In addition, some teachers, selected at random, were interviewed in order to extend the questionnaire results.

In general, the findings indicated that teachers were positive towards creative dance and felt it should be part of the curriculum; but the interviews revealed that many teachers were not teaching creative dance. Teachers appear to feel insecure and inhibited in instructing creative dance. This is especially true of those teaching in Grades 4-6. Male teachers showed the least positive attitude towards creative dance. However, a majority of all groups felt that participation in creative dance was beneficial to all students.

Generally the teachers had positive attitudes towards creative dance, but appeared to prefer other areas of the physical education program.

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TABLE OF CONTENTS

CHAPTER		PAGE
I.	THE PROBLEM, ITS NATURE AND SIGNIFICANCE -----	1
	Statement of the Problem -----	1
	Dance in Education, a Background -----	1
	The Need for the Study -----	4
	General Statement of Purpose -----	6
	Definition of Terms -----	8
	Limitations of the Study -----	8
	Assumptions -----	9
	Summary -----	9
II.	A REVIEW OF RELATED LITERATURE -----	10
	Purpose of the Chapter -----	10
	The Value of Dance in Education -----	10
	Theory and Methods of Measuring Attitudes -----	17
	Summary -----	20
III.	THE DESIGN OF THE STUDY -----	21
	Use of Questionnaire and Selected Interviewing as a Means of Soliciting Teachers' Attitudes -----	21
	Development of the Questionnaire -----	23
	Development of the Interviews -----	25
	Objectives of the Schedule Questions -----	26
	The Sample -----	28
	Data Collection -----	29
	Summary -----	32

CHAPTER		PAGE
IV.	ANALYSIS OF THE DATA -----	33
	Purpose of the Chapter -----	33
	Description of Responses to the Questionnaire -----	35
	The Teacher's Personal Attitude Toward Creative Dance--Category A -----	35
	Summary of Teacher's Personal Attitude Towards Creative Dance -----	49
	Teacher's Attitudes Towards the Emotional Value of Creative Dance--Category B -----	52
	Summary of the Teacher's Attitude Towards the Emotional Value of Creative Dance -----	62
	Teacher's Attitudes Towards the Social Value of Creative Dance--Cagegory C -----	62
	Summary of the Teacher's Attitudes Towards the Social Value of Creative Dance -----	76
	Teacher's Attitudes Towards the Place of Creative Dance in the Curriculum-- Category D -----	76
	Summary of Teacher's Attitudes Towards the Place of Creative Dance in the Curriculum -----	89
	The Teacher's Attitudes Towards the Physical Benefits of Participation in Creative Dance--Category E -----	92
	Summary of the Teacher's Attitudes Towards the Physical Benefits of Participation in Creative Dance -----	102
	Description of Responses to the Interview Items -----	102
	Description of Responses to the Five Major Categories of the Questionnaire -----	108

CHAPTER	PAGE
V. CONCLUSIONS, AND RECOMMENDATIONS -----	113
Major Findings -----	113
Conclusions -----	115
Recommendations for Further Study -----	117
BIBLIOGRAPHY -----	119
APPENDICES -----	123
A. A Letter of Permission to conduct Research in the Edmonton Public Schools -----	124
B. Fifty-nine original items from which the final questionnaire was compiled and the questionnaire -----	126
C. Guide to the Schedule and Interview Schedule -----	140
D. Follow-up letter sent to teachers who did not respond to the questionnaire -----	146
E. Detailed Analysis of items selected from each category which could show a definite positive attitude towards creative dance -----	148

LIST OF TABLES

TABLE		PAGE
I.	Analysis of Respondents to the Questionnaire -----	29
II.	Analysis of the 12 Teachers Chosen to be Interviewed -----	31
III.	Percentage Breakdown of Responses to Item 5----- No definite beneficial results come from participation in creative dance activities.	37
IV.	Percentage Breakdown of Responses to Item 14 ----- Creative dance is an enjoyable subject to teach.	38
V.	Percentage Breakdown of Responses to Item 16 ----- Creative dance is a suitable activity for boys.	40
VI.	Percentage Breakdown of Responses to Item 23 ----- I object to creative dance being taught.	42
VII.	Percentage Breakdown of Responses to Item 25----- Creative dance is purely a feminine activity.	43
VIII.	Percentage Breakdown of Responses to Item 30 ----- I like teaching other areas of physical education better than creative dance.	45
IX.	Percentage Breakdown of Responses to Item 32 ----- In order to be a success in teaching dance, a teacher must be a skilled performer.	47
X.	Percentage Breakdown of Responses to Item 35 ----- Creative dance is sinful.	48

TABLE		PAGE
XI.	Percentage Breakdown of Responses to Item 36 ----- I do not feel that I have the background to teach creative dance successfully.	50
XII.	Average Percentage Positive, Negative and Undecided Responses to Selected Items in Category A -----	51
XIII.	Percentage Breakdown of Responses to Item 13 ----- Creative dance activities tend to upset a person emotionally.	53
XIV.	Percentage Breakdown of Responses to Item 15 ----- Engaging in group creative dance activities is desirable for proper personality development.	55
XV.	Percentage Breakdown of Responses to Item 20 ----- For its contribution to mental and emotional well-being, creative dance should be included in the program of every Elementary school.	56
XVI.	Percentage Breakdown of Responses to Item 27 ----- Participation in creative dance makes no contribution to poise.	58
XVII.	Percentage Breakdown of Responses to Item 31 ----- Participation in creative dance activities helps a person to maintain a healthful emotional life.	60
XVIII.	Percentage Breakdown of Responses to Item 33----- The final mastering of a certain movement or skill in a creative dance class brings pleasurable feelings that are seldom experienced elsewhere.	61
XIX.	Average Percentage Positive, Negative and Undecided Responses to Selected Items in Category B -----	63

TABLE		PAGE
XX.	Percentage Breakdown of Responses to Item 1 -----	65
XXI.	Percentage Breakdown of Responses to Item 7 ----- Creative dance develops co-operation.	67
XXII.	Percentage Breakdown of Responses to Item 8 ----- Associations in creative dance activities give people a better understanding of each other.	68
XXIII.	Percentage Breakdown of Responses to Item 10 ----- Belonging to a group, for which opportunity is provided in creative dance activities, is a desirable experience for a person.	70
XXIV.	Percentage Breakdown of Responses to Item 11 ----- Creative dance classes are poor in opportunities for worthwhile social experiences.	72
XXV.	Percentage Breakdown of Responses to Item 21 ----- Association with others in some creative dance activities is fun.	73
XXVI.	Percentage Breakdown of Responses to Item 34 ----- Creative dance helps children increase their powers to express and communicate.	75
XXVII.	Average Percentage Positive, Negative and Undecided Responses to Selected Items in Category C -----	77
XXVIII.	Percentage Breakdown of Responses to Item 4 ----- Creative dance has a place in modern education.	79
XXIX.	Percentage Breakdown of Responses to Item 9 ----- Creative dance is more related to fine arts and drama than to physical education.	80

TABLE		PAGE
XXX.	Percentage Breakdown of Responses to Item 17----- If, for any reason, a few subjects have to be dropped from the school program, creative dance should be one of the subjects dropped.	82
XXXI.	Percentage Breakdown of Responses to Item 18 ----- In Elementary physical education programs, one-third of the time should be devoted to creative dance.	84
XXXII.	Percentage Breakdown of Responses to Item 22 ----- The strength of creative dance in the education of children lies in the unity and combination of the intellectual, physical and emotional process.	85
XXXIII.	Percentage Breakdown of Responses to Item 24 ----- The time devoted to creative dance in schools could be more profitably used in academic study.	87
XXXIV.	Percentage Breakdown of Responses to Item 26 ----- There is not enough value coming from creative dance to justify the time consumed.	88
XXXV.	Percentage Breakdown of Responses to Item 29 ----- Creative dance is very worthwhile in the Elementary school.	90
XXXVI.	Average Percentage Positive, Negative and Undecided Responses to Selected Items in Category C -----	91
XXXVII.	Percentage Breakdown of Responses to Item 2 ----- A child's body concept or body awareness is developed through creative dance.	93

TABLE		PAGE
XXXVIII.	Percentage Breakdown of Responses to Item 3 ----- Similar levels of physical abilities are not important in grouping for creative dance.	95
XXXIX.	Percentage Breakdown of Responses to Item 6 ----- The physical benefits gained by participation in creative dance cannot be obtained elsewhere in the Physical Education program.	97
XL.	Percentage Breakdown of Responses to Item 12 ----- Students benefit very little physically from creative dance.	98
XLI.	Percentage Breakdown of Responses to Item 19 ----- There is little value in creative dance as far as physical well-being is concerned.	100
XLII.	Percentage Breakdown of Responses to Item 28 ----- Creative dance can give a child a greater range of movement than other physical education activities.	101
XLIII.	Average Percentage Positive, Negative and Undecided Responses to Selected Items in Category E -----	103

CHAPTER I

THE PROBLEM, ITS NATURE AND SIGNIFICANCE

1. STATEMENT OF THE PROBLEM

The problem undertaken in this study is that of ascertaining the attitudes and opinions of teachers towards creative dance. The study endeavors to discover the teachers' views about dance with respect to its social, physical and emotional value to the student. Also examined were personal attitude to creative dance and its place in the curriculum.

2. DANCE IN EDUCATION, A BACKGROUND

The Greeks used dance in the education of the young, teaching such dances as the Podism and Xiphism in order to gain strength and discipline for battle. Both Socrates and Aristotle held dance in high esteem as an educative tool.

During the Roman era and the so-called Dark Ages dances fell into disuse as an educational subject. During the Renaissance dance became an important segment of the education of the nobility. Vittorine da Feltre (1378-1466) included dance in his curriculum, which was aimed at educating the nobility in the "Knightly Arts."

Throughout the 17th and 18th Centuries writings on education placed increasing stress on physical activity and healthful living. Dancing was usually included; primarily to achieve gentility and poise. John Locke in his text Some Thoughts on Education (1693)

wrote specifically of dance:

Dancing being that which gives gracefull motions all the life, and above all things manliness and a becoming confidence to young children. I think it cannot be learned too early.¹

As the 19th Century progressed the use of dance in an educative role declined. During the early part of the 20th Century such people as Rudolf von Laban in Europe and Margaret D. H'Doubler in the United States, urged that dance be reintroduced into the school curriculum. Laban in his text *Modern Educational Dance* urged that dance be used to counteract the detrimental physical and psychological states frequently created by modern working habits. H'Doubler wrote persuasively about the great social values of dance as a vitalizing experience within human society.

This element has proven to be an enduring and vitally important power in the cultural life of all ages. It is for us today to rediscover this power and seek its influences.²

Due to the work of educators influenced by such innovators as H'Doubler and Laban, creative dance has become an officially accepted part of the elementary school curriculum in many parts of North America and Europe. The realization that children have a hunger for movement that must be satisfied if their normal biological development is to be achieved, and that motor learning provides an important avenue for personal growth that is related to all forms of development and school

¹ John Locke, Some Thoughts on Education quoted in Richard Kraus History of Dance, (New Jersey: Prentice Hall, 1969), p. 122.

² Margaret N. H'Doubler, Dance a Creative Art Experience, (New York: F. S. Crofts and Co., 1940), p. XII.

achievement, are the two primary reasons for the inclusion of dance in the curriculum. Radler and Kephart write:

The primary process is motor development. That is the basis upon which is built the child's ability to control his body... in addition to being the result of an order from the brain, each movement made by the developing child, is in itself an experience which contributes to the basic store of information held by the brain. In other words movements are not only outputs; they are inputs as well.³

Today it is also believed that control and mastery of body movement relates to emotional as well as physical and mental development. Murray comments that control of one's body means the beginning of self control in general. In bringing his own body under control the child begins to understand himself better and to have confidence in his ability to direct his own actions and to control his environment meaningfully.⁴

Russell advocates the use of Modern Dance in the school because of its importance as a means of fostering artistic expression, and because of the special part that it can play in enabling the expression of one's personality through movement.⁵

The Province of Alberta also apparently concurs with this philosophy as the Faculty of Physical Education in the University of Alberta has offered Creative dance courses for Education Students

³Don C. Radler and Newall C. Kephart, Success Through Play, (New York: Harper and Row Publishers 1960), p. 23.

⁴Ruth Murray, Dance in Elementary Education, (New York: Harper and Row Publisher, 1963), pp. 9-14.

⁵Joan Russell, Creative Dance in the Secondary School, (London: Macdonald and Evans Ltd., 1969).

since 1964. The Edmonton Public School has included creative dance in their in-service program regularly since 1968.

3. THE NEED FOR THE STUDY

The potential contribution of Creative Dance to the Elementary School program has prompted those concerned with curriculum planning in the Edmonton Public School to include creative dance as part of the physical education program in the elementary schools.

However, the physical education supervisors employed by the Public School Board feel that they may have wasted a great deal of time, money and energy in trying to introduce the teaching of creative dance into the elementary schools. Robbins found that when he studied teachers' teaching techniques in physical education (in 1972-73) that none of the teachers in the sample chose to teach creative dance although the choice of subject was left up to the individual. The Supervisor concurred with the statement made by Richard Kraus in his text History of the Dance in Art and Education (1969):

The question must be asked - who teaches dance in the elementary school and how widespread are such programs? When one reads texts in this area and sees impressive photographs of children moving freely and imaginatively, the impression is given that such programs are widely found. The reality is that they are extremely rare, and that actual instruction of dance and creative movement in elementary schools tends to be quite stereo-typed and limited.⁶

This must be cause for concern since a concerted effort to better prepare the classroom teacher in the dance area has been put forth through both curriculum materials and in-service training

⁶Richard Kraus, History of the Dance, (New Jersey: Prentice Hall Inc. 1969), p. 280.

sessions. However, the supervisors feel that in only a very small proportion of the elementary schools do children receive a meaningful program of dance education.

What accounts for this somewhat negative picture of practices in elementary school dance education? One may blame the obvious shortages that exist: the lack of adequate physical education, facilities and the limited training of classroom teachers. However, the Edmonton Public School has done much to encourage the teaching of creative dance. For example: (a) In-service courses have been arranged annually since 1968. These in-service courses have been conducted by University Staff (notably Miss Joyce Boorman). (b) A booklet entitled Dance in the Elementary School was prepared in October 1970 and made available to all elementary school teachers. (c) The Alberta Government Department of Education completed the Creative Dance section of the Elementary School Curriculum Guide in September 1971. A copy of this section was sent to all elementary schools. (d) The Department of Educational Services of the Faculty of Physical Education at the University of Alberta has offered courses in creative dance for the elementary school since 1964.

Although all this has and is being done, there is still concern among the Physical Education supervisors. But as Kraus states:

Perhaps more to the point is the lack of understanding of teachers, school administrators and parents about the importance of creative experience in general--and dance in particular--during the formative years of childhood. Without such understanding and conviction, it is extremely difficult to develop and support a rich program of dance in the elementary grades.⁷

⁷Ibid., p. 280.

Bearing this in mind it is of utmost importance to be aware of the attitudes and opinions of teachers towards creative dance.

4. GENERAL STATEMENT OF PURPOSE

The purpose of this study was to examine the attitudes and opinions of Edmonton Public School elementary school teachers who teach physical education towards creative dance. The study also attempted to discover if there are any relationships between level of teaching, sex, age, major teaching subject, and the attitudes held by teachers towards creative dance.

The first section of the questionnaire collects personal data from the respondent.

The second section contains thirty-six items designed to examine the attitudes towards creative dance with regard to the following five areas:

1. The teachers' personal attitudes toward creative dance.
2. The teachers' attitudes toward the emotional benefits received by participation in creative dance.
3. The teachers' attitudes toward the social values of participation in creative dance.
4. The teachers' attitudes toward the place of creative dance in the curriculum.
5. The teachers' attitudes toward the physical benefits of participation in creative dance.

The third section of the investigation consisted of an interview with selected teachers. The interviews sought teachers' attitudes and

opinions as an extension of the questionnaire.

1. Would you care to comment on the questionnaire?
2. Would you care to comment on the new curriculum guide?
3. What type of physical education program is carried out in your school?
4. Do you teach creative dance?
5. Do teachers prefer teaching other areas of the physical education program?
6. Do boys enjoy creative dance?
7. Is creative dance an integral part of the physical education program? Should it be part of the fine arts program?
8. What suggestions would you make to improve the creative dance program in the Edmonton Public Schools?
9. Does a student receive any benefits from creative dance which he does not receive elsewhere?
10. Is the dance program at the University of Alberta giving sufficient training to prepare students to teach dance?
11. Is creative dance a useful subject to integrate with other subjects?

These eleven questions served as a framework for the interview schedule. They were used as a starting point from which the teacher could develop his ideas more fully.

5. DEFINITION OF TERMS

For the purpose of this study the following definitions were accepted.

Attitude: An attitude is a state of mind regarding some matter, as indicating opinion or purpose. For the purpose of this study attitude and opinion are synonymous.

Creative Dance: Creative dance is also known as modern, contemporary or interpretive dance. Creative dance is an art form in which the human body is the instrument of expression and human movement is the material for expression.

6. LIMITATIONS OF THE STUDY

1. This study is of an exploratory nature. It is limited to the teachers who responded in the Edmonton Public School Board.
2. The study makes no claim towards an identification of all the important factors in the attitudes of teachers in the employment of the Edmonton Public School Board towards creative dance.
3. There are other important groups, for example the parents and the pupils, who undoubtedly hold certain attitudes towards creative dance. These attitudes, although they certainly would be relevant in a study of creative dance, are not examined here.
4. Because the respondents questioned in this investigation are employed in a particular school system, the results are generalizable in only a limited way.
5. The study is restricted by the nature of forced choice answers. Individual subjects may not have been able to define their attitudes towards dance in the exact manner they might prefer.

6. Individual interpretation of items is expected to have varied somewhat from subject to subject and have thus affected the results to some extent.

7. ASSUMPTIONS

1. It is assumed that teachers have definite views concerning creative dance and that these attitudes are measurable.
2. It is assumed that there is a definite difference between the responses "strongly agree" and "agree" and between the responses "strongly disagree" and "disagree."

8. SUMMARY

A brief discussion of the history of dance in education from the time of the Greeks to the present was included. Special attention was then given to the place of dance in the curriculum material available to the public schools in Edmonton, Alberta.

The discrepancy between written curriculum and actual classroom instruction was then revealed. This discrepancy coupled with the potential contribution of creative dance to education demonstrated the need for this study.

A general statement of the purpose of the study, followed by an overview of the framework and methodology employed conclude the chapter.

CHAPTER II

A REVIEW OF RELATED LITERATURE

1. PURPOSE OF THE CHAPTER

The purpose of this chapter is to present a review of the literature organized in two general areas:

1. The value of dance in education
2. Background theory and methods of collecting data concerned with attitudes.

The discussion of these sections reveals the theoretical framework on which the study was based.

2. THE VALUE OF DANCE IN EDUCATION

According to Sachs there is evidence that man has danced from earliest time and that the wish to dance seems to be a natural impulse. Sachs gives a mystical reason for this natural impulse.⁸ Sachs gives a mystical reason for this natural desire to dance claiming that in the ecstasy of dance man bridges the chasm between this and the other world, to the realm of demons, spirits and God. Captivated and entranced he bursts his earthly chains and trembling feels himself in tune with all the world.⁹ Therefore according to Sachs the place of

⁸Kurt Sachs, World History of the Dance, (New York: W. W. Norton and Co. Inc. 1963), pp. 207-208.

⁹Ibid., p. 4.

dance in the curriculum would be guaranteed by 'natural right.' Laban also agrees with the spiritual nature of dance as he refers to "the world too deep for speech, the silent world of symbolic action... is the answer on inner need of man."¹⁰ Sach and Laban both consider that dance answers a basic inner need of man. If this belief is valid then this fact alone should give sufficient reason to include dance in the curriculum. Several other authors concur as to the importance of dance to man; however they state different reasons and causes for this. Kraus points out the increasing need for education to provide experiences which will aid the student in becoming aware of his uniqueness and capabilities for making meaningful judgements.¹¹ Phenix also concurs with this need to become aware of the self and therefore less estranged from the world.

People feel isolated and estranged from nature, from themselves, from one another, and from the ultimate sources of their being. The depersonalization and collectivization of life is far advanced.¹²

Thus further support for the arts in education today comes from the current need for, and stress upon the creative development of students. Art is a profoundly individual type of experience. It lends itself, therefore, to being a means of cultivating the personalized

¹⁰ Rudolf Laban, The Mastery of Movement, (London: Macdonald and Evans, 1960), p. 91.

¹¹ Richard Kraus, History of the Dance in Art and Education, (New Jersey: Prentice Hall Inc., 1969), p. 263.

¹² Philip Phenix, Realms of Meaning a Philosophy of the Curriculum for General Education, (New York: McGraw-Hill Company, 1964), p. 34.

creative process.¹³

H'Doubler also supports this trend towards the stimulation of self activity rather than pedagogical preaching.¹⁴ Relating to this need for individual development Kraus indicates the scope of dance in the elementary school.

Dance in the elementary school is generally regarded as an important creative experience - along with art and music activities - that contribute to the development of children in their most formative years. It is recognized that children have a hunger for movement that must be satisfied if their proper biological development is to be achieved, and that motor learning provides an important avenue for personal growth that is related to all forms of development and school achievement.¹⁵

On the physical plane as well as the mental plane dance can be beneficial to the elementary age child. As H'Doubler points out it gives the child an opportunity to know his own body.

But as every child has a right to a box of crayons and some instruction in the fundamental principles of drawing and of the use of color whether or not there is any chance of his becoming a professional artist, so every child has a right to know how to achieve control of his body in order that he may use it to the limit of his ability for the expression of his own reactions to life.¹⁶

Dance as Stanley suggests gives the child an opportunity to continue his exploration of non-functional movement (movement for

¹³Richard Kraus, Op. Cit., p. 263.

¹⁴Margaret N. H'Doubler, Dance a Creative Art Experience, (Madison: University of Wisconsin Press, 1966), p. 60.

¹⁵Richard Kraus, Op. Cit., p. 277.

¹⁶Margaret N. H'Doubler, Op. Cit., p. 66.

movement's sake), and to communicate with others through movement, and unlike most areas of physical education "neither of these elements is competitive."¹⁷ This factor of non-competition alone makes the inclusion of dance within the curriculum of great importance. Arnold agrees that modern dance in physical education due to its expressive nature is of unique educational significance.¹⁸ Movement, especially dance may also make its contribution to the emotional facet of education. As Laban indicates:

The most deeply moving movements of our lives usually leave us speechless, and in such moments our body carriage may well be able to express what otherwise would be inexpressible.¹⁹

As Kraus further suggests control and mastery of the body's movement may relate not only to physical development but also to emotional development.²⁰

According to Arnold "dance is able to serve as a medium through which emotional feelings and difficulties can be liberated and resolved in much the same way as they were in childhood through play."²¹ Laban agrees that we do not fully appreciate the effect move-

¹⁷ Sheila Stanley, Physical Education: A Movement Orientation, (Toronto: McGraw-Hill, 1969).

¹⁸ Peter Arnold, Education, Physical Education and Personality Development, (London: Heineman, 1970), p. 88.

¹⁹ Rudolf Laban, Op. Cit., p. 91.

²⁰ Richard Kraus, Op. Cit., p. 277.

²¹ Peter Arnold, Op. Cit., p. 86.

ment has upon the mental state of the mover.²²

Layman in summarizing the findings of Bender and Boas, Chase, May, and Rosen, provides an excellent statement of the great potential of the dance medium for contributing to mental hygiene. She feels dance has the following characteristics:

1. It provides a channel through which the individual uses rhythmic movement for the expression of feelings, desires, conflicts, drives, fantasies and defences, thus providing possible release of tension through catharsis, and promoting greater spontaneity.
2. It is a non-verbal means of communicating with others, and so assists the individual to relate to others and identify with others.
3. It helps the individual to acquire poise and confidence in social situations.
4. It is creative and elicits reactions of approval from others and so gives the individual satisfaction in achievement.²³

Dance can also benefit the child socially. As Dimondstein indicates:

Through dance a child may show how he feels about people, objects phenomena. Because of the strong social needs which

²²Rudolf Laban, Modern Educational Dance, (London: Macdonald and Evans, 1969), p. 102.

²³Warren R. Johnson, Science and Medicine of Exercise and Sports, (New York: Harper and Row, 1960), pp. 577-578.

operate, dance represents one form of communication through which a child shares his ideas and feelings with others. Although the creative process is manifestly an individualized effort, children gain rich experiences when they are able to share with one another.²⁴

Stanley agrees with the social benefits of creative dance. She points out that dance offers many different types of social interaction ranging from large groups to individual solos.²⁵

Having established the value of dance in the curriculum, it is now important to see whether dance is really being taught in schools. As the inclusion of dance in the daily program is left to the decision of the classroom teacher, the attitudes of the teachers towards creative dance are of great significance. When investigating creative dance within the school situation it is well to remember that as Arnold states "Much of what is written about dance in the school situation is unsupported by experimental findings and has to be taken on trust."²⁶

Little investigation concerning the place of creative dance in the school programs has been done in Alberta. However in 1967 Korchinsky found that only 12 of 66 Senior High Schools polled, taught modern dance as a part of the core program in physical education.²⁷

²⁴Geraldine Dimondstein, Children Dance in the Classroom, (New York: The MacMillan Co., 1971), p. 4.

²⁵Sheila Stanley, Op. Cit., p. 32.

²⁶Peter Arnold, Op. Cit., p. 86.

²⁷N. Korchinsky, "Physical Education in Alberta High Schools". Unpublished Master of Arts Thesis, The University of Alberta. Edmonton, 1971.

His study may indicate that Kleinman is correct in his view that physical educators pay lip service to dance but exert little real effort towards understanding it.²⁸

In 1969, the Dance Division of the American Association of Health, Physical Education and Recreation set up a task force to investigate children's dance in the elementary schools of the United States. The Task Forces findings were published in June 1971. It was found that where any dance experience was given folk dance and square dance were taught most frequently. Little or no creative dance activity was provided in grades 4-6 and this situation was little better in grades K-3. It was discovered that the majority of teachers in all grades were unsure of what makes a creative dance experience and insecure in handling creative method. Being unsure and insecure they never attempt this area of dance.

The data from the survey tended to confirm the impression that all is not well in dance. Teachers by and large seem to feel unprepared to work on creative dance at the elementary school level.²⁹

²⁸ S. Kleinman, 'Spotlight on Dance Journal of Health, Physical Education and Recreation, XL9, pp. 101-102. November 1969.

²⁹ American Association of Health Physical Education and Recreation. "Report of the Task Force on Children's Dance," Journal of Health, Physical Education and Recreation, (XL11:6, June 1971), pp. 14-19.

3. THEORY AND METHODS OF MEASURING ATTITUDES

The second section of this chapter concerns the theory and methods of measuring attitudes. Before proceeding a clear definition of attitude must be given. As Remmers, Gage and Runnel state, "Attitudes may be informally defined as feelings for or against something."³⁰ This is an imprecise definition: Stanley and Glock elaborate on the previous definition. "The concept of attitude refers to the way individuals act and think toward and about people, objects and situations they encounter as a result of previous experiences."³¹ Rummers et al suggest that one characteristic of attitudes which is often overlooked is that they are learned.³²

Although attitudes may be linked with behaviour, Remmers and Gage advise caution in taking this too literally. They illustrate this need for caution:

An attitude is seldom the sole determiner of behaviour even in the situation to which the attitude seems most closely related. Other attitudes and situational context may work at cross purposes with the attitude which has been measured so that the resultant effect upon behaviour is not what would be expected from knowledge of the single attitude.³³

³⁰H. H. Remmers and N. L. Gage and J. Francis Rummel, A Practical Introduction to Measurement and Evaluation, (New York: Harper and Row, 1960), p. 287.

³¹J. Stanley and Marvin D. Glock, Evaluating Pupil Growth: Principles of Testing and Measurement, (Boston: Allyn and Bacon Inc. 1969), p. 455.

³²Remmers et al, Op. Cit., p. 289.

³³H. H. Remmers and N. L. Gage, Educational Measurement and Evaluation, (New York: Harper and Bros., 1955), p. 401.

A further aspect of attitudes is revealed by Murphy, Murphy and Newcomb as they point out that the concept of attitudes involves the notion of two extremes between which individuals vary in favoring or opposing something.³⁴ In fact as Edwards also suggests there is one major assumption in the construction of attitude scales that "there will be differences in the belief and disbelief systems of those with favourable attitudes towards some psychological object and those with unfavourable attitudes."³⁵

When investigating attitudes one should also be careful not to expect consistency in replies. Magary also urges caution in using attitude scales but stresses the fact that the most important point is whether the respondent answered honestly.³⁶ Thurstone and Chave also consider this problem which may occur, especially in situations where frank expression of attitude may not be well received.

... we measure the subjects attitude as expressed by the acceptance or rejection of opinions. We shall not imply that he will necessarily act in accordance with the attitudes that he has endorsed. The measurement of attitudes expressed by a man's opinions does not necessarily mean the prediction of what he will do.³⁷

³⁴G. Murphy, L. B. Murphy and T. M. Newcomb, Experimental Social Psychology, (New York: Harper and Bros., 1937), p. 897.

³⁵Allen L. Edwards, Techniques of Attitude Scale Construction, (New York: Appleton-Century-Crofts Inc., 1957), p. 11.

³⁶James F. Magary, School Psychological Series: In Theory and Practice, A Handbook, (New Jersey: Prentice-Hall Inc., 1967), p. 176.

³⁷L. L. Thurstone and E. J. Chave, The Measurements of Attitude: A Psychophysical Method of Some Experiments with a Scale for Measuring Attitude towards the Church, (Chicago: The University of Chicago Press 1956), p. 7.

It can be safely generalized from the above discussion that no matter what method of measuring attitudes is used, one should be aware of many dangers involved in working with attitude scales. In conclusion Gronlund states:

Attitude scales are self-reporting inventories designed to measure the extent to which one individual has favorable or unfavorable feelings toward some person, group or object, institution or idea. They are primarily useful where the individual has little reason for distorting the results, such as in the development of self-understanding or research.³⁸

We can only try to minimize the conditions that might hinder subjects from being truthful.

Bearing in mind all the hazards of obtaining attitudinal information, the researcher must eventually choose an acceptable method. The Likert-type scales seem the most valid as Remmers, Gage and Rummel suggest, "Likert-type scales can be constructed in a relatively short time, require no judges and can be scored in a relatively short time."³⁹ Also, and probably of more importance to a researcher, are issues of reliability and validity. Remmers et al are at pains to point out "reliability and validity are... quite comparable to those obtained by Thurstone and Remmers."⁴⁰

³⁸Norman E. Gronlund, Measurement and Evaluation in Teaching, (New York: The MacMillan Co., 1965), p. 354.

³⁹H. H. Remmers, N. L. Gage and Francis J. Rummel, Op. Cit., p. 289.

⁴⁰Ibid., p. 287.

For those researchers who wish to obtain nice mathematically perfect results Thurstone and Chave have a word of warning "There is no reason whatever to assume that any group of people will be normally distributed in their opinion about anything."⁴¹

4. SUMMARY

This chapter has presented a two part discussion of the theoretical framework upon which the study is based. The first portion of the chapter discussed the background and value of dance in education as seen through documentation of related literature in the field. A definition and discussion of attitudes and attitude measurement form the concluding section.

In the following chapter the application of the theoretical background to this particular study will be discussed.

⁴¹L. L. Thurstone and E. J. Chave, Op. Cit., p. 16.

CHAPTER III

THE DESIGN OF THE STUDY

1. USE OF QUESTIONNAIRES AND SELECTED INTERVIEWING AS A MEANS OF SOLICITING TEACHERS' ATTITUDES

This study makes use of two major methods of data collection: questionnaire response and individual interviews. In both methods the measuring of attitudes requires the subject to indicate his agreement or disagreement with a set of statements about the "attitude object." Questionnaires and interviews are most widely used in evaluating or measuring attitudes.

The questionnaire, by implementing conditions of secrecy and anonymity, gives the respondent a possibility to answer freely with complete expression of attitudes since the anonymous questionnaire removes social pressure. Murphy G. et al, state that "Actions are frequently designed to distort or conceal 'true attitudes'... . All behaviour is subject to modifications of courtesy expediency or social pressure."⁴² Such social considerations for concealing 'true attitudes' are the same for both verbal and non-verbal behaviour. Therefore the investigator was careful to stress the anonymity of the questionnaire and interview responses in order to lessen the effect of "social

⁴²G. Murphy, L. Murphy and T.M. Newcomb, Op. Cit., p. 912.

considerations."

The investigator decided to supplement the data obtained from the questionnaire responses by direct interviewing. Using probing techniques the investigator hoped to verify data from the questionnaire and probe into the motivation behind responses and to explore any inconsistencies in data from the questionnaire. The use of supplementary interviewing is advocated by Gronlund.

Attitude scales, like other self-reporting techniques, provide verbal expressions of feelings and opinions that individuals are willing to make known to others. . . . Even under the most ideal conditions however, it is desirable to supplement attitudes determined by self-report methods with evidence obtained from direct observation.⁴³

The investigator decided to use an unstructured interview technique, where the questioning is guided by an interview schedule, but the specific questions are determined by the development of the interview. The unstructured interview is advocated by Gronlund.

The flexibility of the unstructured interview makes it possible for the interviewer to pursue promising leads which arise spontaneously and for the interviewee to elaborate upon his answers until he is certain that his feelings and attitudes are clearly understood.⁴⁴

One of the greatest disadvantages of using a questionnaire involves wording a question to be presented to a group made up of individuals who may differ widely in cultural background, age, etc.,

⁴³N. E. Gronlund, Op. Cit., pp. 356-357.

⁴⁴Ibid., pp. 12-13.

so that it means the same to all concerned. This problem, as Remmers and Gage indicate, can never be completely overcome. "At best it is possible only to minimize the errors arising from this source; they cannot be eliminated completely."⁴⁵

Among the disadvantages of the interview is the possibility of interviewer's bias affecting the subject's response. This can occur if suggestions are given to the interviewee. Non-verbal cues such as facial expression may influence the replies. Such difficulties may be overcome by using a schedule guide. Wrightstone et al point out "Another disadvantage of the interview technique is the time required which necessitates the selection of a small sample."⁴⁶ Results can seldom be evaluated in a quantitative manner.

2. DEVELOPMENT OF THE QUESTIONNAIRE

After the problem was refined a questionnaire was selected as the primary method of data collection. Permission to conduct the research was obtained from the Edmonton Public School Board. (Appendix A).

A total of 59 statements and questions concerning creative

⁴⁵H. H. Remmers and N. L. Gage. Op. Cit., p. 384.

⁴⁶J. W. Wrightstone, Joseph Justman, and Irving Robbins, Evaluation in Modern Education, (New York: American Book Co., 1956), p. 155.

dance were prepared by the investigator. These items were then divided by the investigator into five general areas.

- A. The teacher's personal attitudes towards creative dance.
- B. The teacher's attitudes towards the emotional benefits received by participation in creative dance.
- C. The teacher's attitudes towards the social values of participation in creative dance.
- D. The teacher's attitudes towards the place of creative dance in the curriculum.
- E. The teacher's attitudes towards the physical of participation in creative dance.

The 59 items (Appendix B) were sent to four judges who were considered knowledgeable in the field of elementary school physical education, and/or dance:

Mr. S. G. Robbins	Faculty of Physical Education, University of Alberta
Miss M. Ellis	Faculty of Physical Education, University of Alberta
Miss M. L. Pursel	Faculty of Physical Education, University of Alberta
Miss M. Irwin	Edmonton Public School Board

The judges were asked if they agreed with the five areas chosen and the placement of each question in one of the areas. The judges were also asked to reword any item that appeared to be misleading and to add any question that in their opinion should be invited. The judges were then asked to select five to eight items from each general area. They were specifically asked to avoid selecting questions which in

their opinion were too vague or overlapped other questions.

After the judges selected questions from each general area a list of these was then made. The items chosen by the judges were studied by the investigator, those which were chosen by the majority were used to form the final draft of the questionnaire. The items selected were placed in a box and drawn out at random. Items appeared on the questionnaire in the order in which they were drawn from the box.

The investigator decided to use the "Likert Method" of scoring the questionnaire. This method provides for one of the following responses from the subject: strongly agree, agree, undecided, disagree, strongly disagree, in the questionnaire. Some of the items had to be rewritten in order to comply with the Likert method of response.

3. DEVELOPMENT OF THE INTERVIEW

Once interviewing was selected as the method to be used to extend and validate the findings of the questionnaire, work on the interview schedule was started. In order to select the questions in the schedule the researcher had to determine the objective of each question.

An 11 question interview schedule (Appendix C) was designed using the questionnaire as a base for the schedule. The schedule was judged by an expert to remove redundancy and awkward working. A schedule guide (Appendix C) was written based on a similar guide prepared by Hoke,⁴⁷ which was to be read to each respondent prior to

⁴⁷Hoke, G. M., "Parental Opinion of an I. P. I. Arithmetic Pilot Project. A survey through personal interviews," (Unpublished M. Ed. thesis, University of Alberta, 1970), pp. 112-115.

the interview so that each would receive the same information.

4. OBJECTIVES OF THE SCHEDULE QUESTIONS

The preliminary item was designed to encourage the respondent to relax and to express himself freely. No useful feedback came from this item during the interview, possibly because of the length of time which had elapsed between the interview and the completion of the questionnaire.

Item two was designed to enable the respondent to talk about something with which he should have been familiar, the Dance section of the Curriculum Guide (Alberta, 1969). This section had been distributed to the schools shortly before the interviews took place.

Item three, inquiring into the Physical Education program within the respondent's school, was designed to find out if there was any specific bias in the program offered, for example, if it was heavily games oriented. The interviewer found that items two and three became interchangeable within the actual interview situation. In fact these items reversed order after the first two interviews.

Item four was included to ascertain whether the respondent actually taught creative dance within his program. Within this item the interviewer used different follow-up questions depending upon the answer to item four.

Item five attempted to elicit the opinion of the respondent regarding teacher preferences when teaching physical education.

Item six sought teachers' opinions regarding the participation in and acceptance of creative dance by boys. Although dance is linked with the rest of the physical education program, development

has been limited by a general suspicion that dance is unsuitable for boys. Item six sought to clarify this from the respondent's viewpoint and discover if they (the respondents) had any ideas about or solution to, this problem.

In item seven an attempt was made to see if teachers believed creative dance belonged in Physical Education or would perhaps be more suitably situated in Fine Arts.

Item eight asked the respondents to make suggestions to improve the creative dance program in the Edmonton Public Schools regarding guidance received, structuring of in-service, use of specialists and materials available.

Item nine was designed to seek teachers' opinions regarding any exclusive benefits received from creative dance. They were asked to think mainly of the emotional, physical, intellectual and social areas. This item attempted to verify some of the claims made by "experts" for creative dance, to see if teachers accepted these claims.

Item ten sought to discover if the teachers were aware of the program in creative dance at the University of Alberta and if they felt it prepared students to teach the subject in the schools.

Item eleven was included to discover if teachers felt creative dance could be used to integrate language, art and movement within the elementary school.

5. THE SAMPLE

The population for the study consisted of all the teachers who were teaching physical education in elementary schools of the Edmonton Public School Board.

There were three reasons for excluding names from the population. Teachers who taught physical education in two divisions, that is in Divisions I and II, or in II and III, were excluded because part of the study consisted of investigating similarities and differences between Division I and Division II teachers in their attitude toward creative dance.

Teachers who taught only part of the physical education program, for example only the games, and/or those who taught less than one period per week were also excluded.

After delimiting the population it was decided to choose 50 teachers from Division I and 50 teachers from Division II giving a total (N) of 100. The selection was made using the lists of teachers who were teaching physical education in the Public School Board's Elementary Schools. Every seventh name on the list was used until the N of 100, 50 in each division, was reached.

Of the 100 questionnaires sent to selected teachers in the Edmonton Public School system, 76 replies were received, 38 from teachers in Division I and 38 from teachers in Division II (see Table I.). A complete analysis of the characteristics of the respondents with regard to sex, age, teaching experience, major route, area of specialization and training is summarized in Table I.

TABLE I.
ANALYSIS OF RESPONDENTS TO THE QUESTIONNAIRE

		Division One	Division Two	Total
Responses		38	38	76
Sex	Male	1	22	23
	Female	37	16	53
Area of Specialization				
	Physical Education Specialist	4	7	11
	Non-Physical Education Specialist	34	31	65
Age	Under 30 years of age	14	21	35
	Over 30 years of age	24	17	41
Teaching Experience				
	0 - 15 years	26	31	57
	16 - 30+ years	12	7	19
Education				
	University Degree(s)	19	28	47
	No Degree	19	10	29
Major Route				
	Elementary School	31	24	55
	Non-Elementary School	7	14	21

6. DATA COLLECTION

Permission was received from the Edmonton Public School and the questionnaire was sent to selected teachers. The investigator was not interested in the identity of individuals but since a follow up interview was proposed, some method had to be used to identify each questionnaire. Code numbers were used and the investigator retained a list of names and code numbers.

Each questionnaire labelled with a code number and a self-addressed envelope was inserted in an envelope bearing the name of the individual to whom the code number belonged. The questionnaire was mailed on March 20, 1972 (Appendix B); replies began arriving within 10 days. Follow up letters (Appendix D) were sent to teachers who had not replied by April 17 1972.

Seventy-six replies were received, 39 from Division I teachers and 37 from Division II teachers. On examination of the replies it was discovered that one Division I respondent actually taught Division II Physical Education. Therefore the final count showed 38 replies from each division.

On the questionnaire each respondent was asked to indicate willingness to take part in a follow up interview. Of the 76 teachers who completed the questionnaire, 34 agreed to be interviewed. Of these 34, 14 were Division I teachers and 20 Division II teachers. The code numbers of those willing to be interviewed were placed in a box and drawn at random until the researcher had six names from each division, giving a total of 12 teachers to be interviewed. The subjects chosen to be interviewed were telephoned by the interviewer to arrange a suitable date and time for an interview to be held at their school. Table II illustrates an analysis of the 12 teachers chosen to be interviewed.

The personal contact with the interview subject followed a well defined procedure. The material in the schedule guide was presented to the subjects to give them background information and to prepare for the interview (Appendix C).

TABLE II.

ANALYSIS OF THE 12 TEACHERS CHOSEN TO BE INTERVIEWED

		Division One	Division Two	Total
Interviewees		6	6	12
Sex	Male	1	4	5
	Female	5	2	7
Area of Specialization				
	Physical Education Specialists	0	2	2
	Non-Physical Education Specialists	6	4	10
Age	Under 30 years of age	3	2	5
	Over 30 years of age	3	4	7
Teaching Experience				
	0 - 15 years	5	5	10
	16 - 30+ years	1	1	2
Education				
	University Degree(s)	4	6	10
	No Degree	2	0	2
Major Route				
	Elementary School	6	3	9
	Non-Elementary School	0	3	3

The interview was tape recorded on a cassette tape recorder. This type of machine was chosen because Hoke had found that "It seemed to be unobtrusive and non-threatening."⁴⁸ A verbatim

⁴⁸Hoke, G. M. Ibid., p. 37.

transcript was completed directly from the tape.

The 12 interviews took place between May 2nd 1972 and May 16, 1972. The verbatim transcripts were then summarized by the interviewer in order to eradicate any extraneous material such as pleasantries and asides. Statements which confirmed, or extended findings on the questionnaires were noted; statements which opened new areas of note were marked.

7. SUMMARY

The Chapter sets forth the design of the study. The type of questionnaire and interview employed are analyzed with respect to their advantages and disadvantages. A further breakdown of the questionnaire and interview items is then presented.

A description of the sample population, method of data collection and interview techniques employed conclude the chapter.

CHAPTER FOUR

ANALYSIS OF THE DATA

1. PURPOSE OF THE CHAPTER

The purpose of this chapter is to present a detailed analysis of the data. Three different methods of analysing the data were used. Firstly the raw score results were computed to percentage scores using a Sony Sobax 2500 calculator. The total population was divided into the following divisions.

(a) Grade Level of teaching

I Teachers in Division One (Grades 1-3)

II Teachers in Division Two (Grades 4-6)

(b) Sex of the Teacher

I Male Teachers

II Female Teachers

(c) Specialist teaching subject

I Elementary School Physical Education Specialists

II Teachers who were had not specialized in
elementary school physical education

(d) Age of the Teacher

I Under 30 years of age

II Over 30 years of age

The totals for each of the five possible responses--strongly agree, agree, undecided, disagree, strongly disagree--were computed as

percentages of the total for each category, e. g. there were 38 Division One teachers; therefore for that category $38 = 100$ percent.

Secondly, the results were used to obtain an average positive, negative or undecided response of the teachers towards each of the five general areas. For example, the following items would be scored as follows:

Item 4 Creative dance has a place in modern education.

Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
1		1		1
Positive Response			Negative Response	

or

Item 13 Creative dance activities tend to upset a person emotionally.

Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
1		1		1
Negative Response			Positive Response	

Strongly agree and agree were weighted equally as were strongly disagree and disagree. In this way positive responses and negative responses could be easily compared. Only items which gave a definite positive and negative response towards creative dance were chosen by the researcher in each general area. For example, in the general area investigating the teacher's attitude towards creative dance, only items 5, 14 and 16 were selected. The average positive, negative and undecided response for the items chosen was then computed indicating the overall attitude towards each of the general areas.

The third analysis was based on responses received from

the 12 teachers interviewed.

2. DESCRIPTION OF RESPONSES TO THE QUESTIONNAIRE

In this section questions were grouped in the five general areas and the responses to each question reported. Direct quotations were made in writing by the respondents and were reported as representative of attitudes pertaining to the questions.

In using a questionnaire the researcher wished to obtain a broad over-view of teachers' attitudes to creative dance--these attitudes being refined into five general areas, namely,

- A. The teachers' personal attitude toward creative dance.
- B. The teachers' attitudes toward the emotional benefits received by participation in creative dance.
- C. The teachers' attitudes toward the social values of participation in creative dance.
- D. The teachers' attitudes toward the place of creative dance in the curriculum.
- E. The teachers' attitudes toward the physical benefits of participation in creative dance.

3. THE TEACHER'S PERSONAL ATTITUDE TOWARD CREATIVE DANCE--CATEGORY A

The responses to the nine questions in this category describe the teacher's personal attitude toward creative dance; for example, whether dance is a purely feminine activity. Also this category examines the attitudes of teachers toward the teaching of creative dance in the Elementary School, both in terms of themselves and others.

Item 5. No definite beneficial results came from participation in creative dance activities. Twenty-three percent of all teachers polled strongly-disagreed with this statement while a further 58 percent disagreed with the statement (see Table III.). Thus a total of 81 percent of all respondents felt some beneficial results came from participation in creative dance.

As a group Division One teachers had the highest percentage of responses which disagreed with the statement (87 percent).

None of the respondents strongly agreed with the statement; the largest percentage agreement was 13 percent by male teachers, who also had the lowest percentage of responses in disagreement with the item (74 percent). The teachers polled obviously believe that some beneficial results are obtained from participation in creative dance. Table III. shows the complete percentage breakdown of responses to Item 5.

Item 14. Creative Dance is an enjoyable subject to teach. Thirteen percent of teachers polled strongly agreed with the statement; a further 42 percent agreed, making a total of 55 percent of respondents who felt that creative dance is an enjoyable subject to teach (see Table IV.).

Teachers in Division One had the highest percentage of overall responses in agreement with the statement (72 percent) but teachers under thirty years of age produced the highest percentage of "strongly agree" responses (20 percent).

While the majority of teachers polled in all sub-categories were in agreement with the statement, a majority of Division Two

TABLE III.

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 5.

No definite beneficial results come from participation in creative dance activities.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent Total
Total Population (N = 76)	0	8	10.5	58	23.5	Disagree	81.5
Division I Teachers (N = 38)	0	8	5	63	24	Disagree	87
Division II Teachers (N = 38)	0	8	16	52.5	23.5	Disagree	76
Male Teachers (N = 23)	0	13	13	52	22	Disagree	74
Female Teachers (N = 53)	0	6	9	60	25	Disagree	85
P. E. Specialists (N = 11)	0	9	9	73	9	Disagree	82
Non P. E. Specialists (N = 65)	0	8	11	55	26	Disagree	81
Under 30 years of age (N = 35)	0	9	14	57	20	Disagree	77
Over 30 years of age (N = 41)	0	7	7	59	27	Disagree	86

TABLE IV.

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 14.
Creative dance is an enjoyable subject to teach.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent Total
Total Population (N = 76)	13	42	34	8	3	Agree	55
Division I Teachers (N = 38)	8	68	21	3	0	Agree	76
Division II Teachers (N = 38)	19	16	47	13	5	Undecided	47
Male Teachers (N = 23)	9	9	56	17	9	Undecided	56
Female Teachers (N = 53)	15	57	24	4	0	Agree	72
P. E. Specialists (N = 11)	18	46	18	18	0	Agree	64
Non-P. E. Specialists (N = 65)	12	42	37	6	3	Agree	54
Under 30 years of age (N = 35)	20	37	29	11	3	Agree	57
Over 30 years of age (N = 41)	7	46	39	5	3	Agree	53

teachers (47 percent) and of Male teachers (56 percent) were undecided. Male teachers also had the highest percentage disagreement with the statement (26 percent), 9 percent of whom strongly disagreed.

Although the majority responses were that creative dance is an enjoyable subject to teach, a sizeable minority appear to feel unqualified to teach the subject:

... I would rather not teach it (creative dance) because I have not had proper training. ...

I would enjoy teaching it (creative dance) more if I felt more competent in this area.

Table IV shows the complete percentage breakdown of responses to Item 14.

While the majority would seem to enjoy teaching creative dance a large minority, especially the men, appear not to enjoy teaching creative dance.

Item 16. Creative Dance is a suitable activity for boys. Of all teachers polled 71 percent agreed with the statement, (see Table V.) 13 percent of whom strongly agreed. Elementary School Physical Education Specialists had the highest percentage of strongly agree responses (27 percent), but Division One teachers had the highest percentage of overall agreement (90 percent).

Male teachers had a majority of undecided responses (48 percent). Division Two teachers showed the largest percentage disagreement with the statement (11 percent), but a majority of this group (52 percent) agreed with the statement.

Table V. shows the complete percentage breakdown of responses to Item 16.

TABLE V

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 16.
Creative dance is a suitable activity for boys.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	13	58	21	7	1	Agree	71
Division I Teachers (N = 38)	16	74	5	5	0	Agree	90
Division II Teachers (N = 38)	10	42	37	8	3	Agree	52
Male Teachers (N = 23)	13	31	48	4	4	Undecided	48
Female Teachers (N = 53)	13	70	9	8	0	Agree	83
P. E. Specialists (N = 11)	27	55	9	9	0	Agree	82
Non-P. E. Specialists (N = 65)	11	58	23	6	2	Agree	69
Under 30 years of age (N = 35)	17	54	20	9	0	Agree	71
Over 30 years of age (N = 41)	10	61	22	5	2	Agree	71

The majority of teachers polled felt that creative dance is a suitable activity for boys. However, it would seem that this majority is mainly female.

Item 23. I object to creative dance being taught. Eighty-six percent of all respondents disagreed with the statement, 32 percent strongly disagreed with the item (see Table VI).

Elementary School Physical Education Specialists had the highest percentage of strongly disagree responses (55 percent). This group also had the highest overall disagreement with the statement (91 percent). Male teacher responded with the highest group agreement with the statement (9 percent). This group also had the highest percentage of "undecided" responses (17 percent).

Table VI shows the complete percentage breakdown of responses to Item 23.

The majority of teachers polled do not object to creative dance. All sections show a clear majority disagreeing with the statement in Item 23.

Item 25. Creative Dance is a purely feminine activity. Eighty-five percent of all teachers polled disagreed with the statement and 34 percent strongly disagreed with it (see Table VII.). Division One teachers as a group had the highest percentage of overall disagreement with the statement (94 percent). Physical Education Specialists had the highest percentage of strongly disagree responses (55 percent).

Both Male teachers and Physical Education Specialists had no responses in agreement with the statement. The highest percentage

TABLE VI

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 23.
I object to creative dance being taught.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	1	4	9	54	32	Disagree	86
Division I Teachers (N = 38)	0	3	8	55	34	Disagree	89
Division II Teachers (N = 38)	3	5	10	53	29	Disagree	82
Male Teachers (N = 23)	45	45	17	48	26	Disagree	74
Female Teachers (N = 53)	0	4	6	56	34	Disagree	90
P. E. Specialists (N = 11)	0	0	9	36	55	Disagree	91
Non-P. E. Specialists (N = 65)	2	5	9	57	27	Disagree	84
Under 30 years of age (N = 35)	3	0	8	49	40	Disagree	89
Over 30 years of age (N = 41)	0	7	10	58	25	Disagree	83

TABLE VII

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 25.
Creative dance is purely a feminine activity.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	0	3	12	51	34	Disagree	85
Division I Teacher (N = 38)	0	3	3	55	39	Disagree	94
Division II Teacher (N = 38)	0	3	21	47	29	Disagree	76
Male Teachers (N = 23)	0	0	26	57	17	Disagree	74
Female Teachers (N = 53)	0	4	6	49	41	Disagree	90
P. E. Specialists (N = 11)	0	0	18	27	55	Disagree	82
Non-P. E. Specialists (N = 65)	0	3	11	55	31	Disagree	86
Under 30 years of age (N = 35)	0	3	11	43	43	Disagree	86
Over 30 years of age (N = 41)	0	3	12	59	27	Disagree	86

in agreement was only 4 percent and this was from Female Teachers. Twenty-six percent of male teachers polled were undecided in their replies.

Table VII illustrates the complete percentage breakdown of responses to Item 25.

The majority of teachers polled disagree that creative dance is a purely feminine activity.

Item 30. I like teaching other areas of physical education better than creative dance. Fifty-six percent of all teachers polled agreed that they liked teaching other areas of physical education better than creative dance. (see Table VIII). Male teachers showed the highest agreement with the statement (83 percent). In this group there was no disagreement and almost one in three (31 percent) "strongly agreed" with the statement.

Female teachers polled showed the largest percentage of respondents in disagreement with the statement (26 percent). Physical Education Specialists had a majority (46 percent) undecided in their responses, although 36 percent agreed with the statement 27 percent strongly.

Table VIII illustrates the complete percentage breakdown of responses to Item 30.

Fifty-six percent of all teachers polled, a majority, responded that they liked teaching other areas of physical education better than creative dance. The following written statements would seem partially to explain this "...I feel more efficient in games and

TABLE VIII.

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 30.
I like teaching other areas of physical education better than
creative dance.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	14	42	25	16	3	Agree	56
Division I Teachers (N = 38)	5	42	29	21	3	Agree	47
Division II Teachers (N = 38)	24	42	21	10	3	Agree	66
Male Teachers (N = 23)	31	52	17	0	0	Agree	83
Female Teachers (N = 53)	8	38	28	22	4	Agree	46
P. E. Specialists (N = 11)	27	9	46	9	9	Undecided	46
Non-P. E. Specialists (N = 65)	12	48	21	17	2	Agree	60
Under 30 years of age (N = 35)	23	31	29	14	3	Agree	54
Over 30 years of age (N = 41)	7	51	22	17	3	Agree	58

gymnastics. " "I really don't know how to teach creative dance. "

Item 32. In order to be a success in teaching dance a teacher must be skilled performer. The majority of teachers polled (71 percent) disagreed with this statement but only 8 percent of those strongly disagreed. (see Table IX.).

Female teachers responded with the highest percentage of overall disagreement with the statement (81 percent). Physical Education Specialists had the highest overall percentage agreement with the statement (81 percent). Thirty-five percent of male respondents were undecided in their response (35 percent).

Table IX illustrates the complete percentage breakdown of responses to Item 32.

The majority of teachers polled, with the exception of male teachers, believe that a teacher may successfully teach creative dance without being a skilled performer.

Item 35. Creative Dance is sinful. No respondent agreed with the statement (see Table X), 95 percent disagreed with the statement, 71 percent of those strongly disagreed.

All Physical Education majors as a group disagreed with statement unanimously. All other groups showed a large majority in disagreement with the statement. Only male teachers had less than 90 percent in disagreement with the statement (87 percent), having 13 percent undecided as to their response.

Table X illustrates the complete percentage breakdown of responses 18 Item 35. It appears that no teachers polled believed

TABLE IX

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 32.

In order to be a success in teaching dance, a teacher must be a skilled performer.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	1	12	16	63	8	Disagree	71
Division I Teachers (N = 38)	0	10	8	74	8	Disagree	82
Division II Teachers (N = 38)	2	13	24	53	8	Disagree	61
Male Teachers (N = 23)	4	13	35	48	0	Disagree	48
Female Teachers (N = 53)	0	11	8	70	11	Disagree	81
P. E. Specialists (N = 11)	9	9	9	64	9	Disagree	73
Non-P. E. Specialists (N = 65)	0	12	17	63	8	Disagree	71
Under 30 years of age (N = 35)	3	6	14	69	8	Disagree	77
Over 30 years of age (N = 41)	0	17	17	59	7	Disagree	66

TABLE X

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 35.
Creative dance is sinful.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	0	0	5	24	71	Disagree	95
Division I Teachers (N = 38)	0	0	3	21	76	Disagree	97
Division II Teachers (N = 38)	0	0	8	26	66	Disagree	92
Male Teachers (N = 23)	0	0	13	35	52	Disagree	87
Female Teachers (N = 53)	0	0	2	19	79	Disagree	98
P. E. Specialists (N = 11)	0	0	0	18	82	Disagree	100
Non-P. E. Specialists (N = 65)	0	0	6	25	69	Disagree	94
Under 30 years of age (N = 35)	0	0	6	17	77	Disagree	94
Over 30 years of age (N = 41)	0	0	5	29	66	Disagree	95

creative dance to be a sinful activity.

Item 36. I do not feel that I have the background to teach creative dance successfully. Forty-seven percent of all teachers polled agreed with the statement but only 9 percent of these "strongly agreed."

Female teachers as a group were almost equally divided in overall agreement (43 percent) and overall disagreement (42 percent) with the statement. Two groups had a majority which disagreed with the statement. Physical Education Specialists (64 percent) and teachers under 30 years of age (48 percent).

Four groups polled just over 50 percent agreement with the statement Division Two Teachers (52 percent), Male teachers (56 percent) Non-Physical Education Majors (53 percent) and teachers over 30 years of age (56 percent).

Table XI illustrates the complete percentage breakdown of responses to Item 36.

4. SUMMARY OF THE TEACHER'S PERSONAL ATTITUDE TOWARDS CREATIVE DANCE

In order to summarize the personal attitudes of teachers towards creative dance, those items which could elicit a positive attitude towards dance were selected from category A. The items selected were 5, 14 and 16 and of these only item 5 equated a positive attitude with a response of disagree or strongly disagree.

The average positive, negative and undecided response was calculated for the three questions (see Appendix E for detailed analysis of this data). Table XII illustrates details of the average

TABLE XI.

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 36.
I do not feel that I have the background to teach creative dance successfully.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	9	38	18	28	7	Agree	47
Division I Teachers (N = 38)	8	34	24	31	3	Agree	42
Division II Teachers (N = 38)	10	42	13	24	11	Agree	52
Male Teachers (N = 23)	13	43	26	9	9	Agree	56
Female Teachers (N = 53)	7	36	15	36	6	Agree	43
						Disagree	42
P. E. Specialists (N = 11)	0	18	18	46	18	Disagree	64
Non-P. E. Specialists (N = 65)	11	42	18	24	5	Agree	53
Under 30 years of age (N = 35)	6	32	14	37	11	Disagree	48
Over 30 years of age	12	44	22	20	2	Agree	56

TABLE XII.

AVERAGE PERCENTAGE POSITIVE, NEGATIVE AND UNDECIDED RESPONSES TO SELECTED ITEMS
IN CATEGORY A

Population Category	Average Positive Response	Average Undecided Response	Average Negative Response
Total Population	69.2	21.8	9
Division I Teachers	84.3	10.3	5.3
Division II Teachers	54.3	33.3	12.3
Male	45.3	39	15.7
Female	80	14	6
P. E. Specialists	76	12	12
Non-P. E. Specialists	68	23.7	8.3
Under 30 years of age	68.3	21	10.7
Over 30 years of age	70	22.7	7.3

personal attitude recorded by the major divisions in the population.

All except male respondents had an average positive response of over 50 percent, which tends to indicate that teachers have a positive personal attitude towards creative dance. This statement would appear not to be correct for male teachers, who polled the lowest average positive response, 45.3 percent. Female teachers, on the other hand, polled the highest average positive response, 80 percent.

5. TEACHERS' ATTITUDE TOWARDS THE EMOTIONAL VALUE OF CREATIVE DANCE--CATEGORY B

The responses to the six questions in this category describe the teachers' attitude toward the emotional value of creative dance. Does creative dance give a participant pleasure or contribute to the emotional well being of students?

Item 13. Creative dance activities tend to upset a person emotionally. Eighty-two percent of all teachers polled disagreed with the statement. None of those polled were in agreement with the statement.

Both female teachers and Physical Education Specialists showed the highest percentage disagreement with the statement (91 percent). Male teachers as a group had the largest percentage of undecided responses (39 percent).

Table XIII illustrates the complete percentage breakdown of responses to Item 13.

The majority of teachers obviously feel that creative dance does not upset a person emotionally.

TABLE XIII.

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 13.
Creative dance activities tend to upset a person emotionally.

Populations	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	0	0	18	40	42	Disagree	82
Division I Teachers (N = 38)	0	0	13	42	45	Disagree	87
Division II Teachers (N = 38)	0	0	24	37	39	Disagree	76
Male Teachers (N = 23)	0	0	39	35	26	Disagree	61
Female Teachers (N = 53)	0	0	9	42	49	Disagree	91
P. E. Specialists (N = 11)	0	0	9	45.5	45.5	Disagree	91
Non-P. E. Specialists (N = 65)	0	0	20	38	42	Disagree	80
Under 30 years of age (N = 35)	0	0	20	34	46	Disagree	80
Over 30 years of age (N = 41)	0	0	17	44	39	Disagree	88

Item 15. Engaging in group creative dance activities is desirable for proper personality development. Forty-seven percent of all teachers polled agreed with the statement, 34 percent were undecided (see Table XIV).

Physical Education specialists as a group had the highest percentage in agreement with the statement (55 percent). Teachers under 30 years of age were divided in their responses between those in agreement with the statement (43 percent) and those undecided (43 percent).

Twenty-two percent disagreeing with the statement was the highest and this was obtained from male teachers.

Table XIV illustrates the complete percentage breakdown of responses to item 15.

All groups agreed with the statement, but a large percentage of all respondents were undecided.

Item 20. For its contribution to mental and emotional well being creative dance should be included in the program of Elementary School. Sixty-one percent of all teachers polled agreed with the statement, 11 percent of these strongly agreed. None of the respondents strongly disagreed with the statement (see Table XV).

Physical Education specialists, as a group, show the highest percentage in strong agreement (18 percent) and in overall agreement (73 percent). This group also had the largest percentage of responses in disagreement (18 percent).

Thirty-nine percent undecided response was the highest,

TABLE XIV

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 15.
Engaging in group creative dance activities is desirable for proper personality development.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	5	42	34	12	7	Agree	47
Division I Teachers (N = 38)	3	47	34	13	3	Agree	50
Division II Teachers (N = 38)	8	37	34	10.5	10.5	Agree	45
Male Teachers (N = 23)	4	48	26	9	13	Agree	52
Female Teachers (N = 53)	6	39	38	13	4	Agree	45
P. E. Specialists (N = 11)	0	55	27	18	0	Agree	55
Non-P. E. Specialists (N = 65)	0	40	35	11	8	Agree	46
Under 30 years of age (N = 35)	3	40	43	11	3	Agree Undecided	43 43
Over 30 years of age (N = 41)	7	44	27	12	10	Agree	51

TABLE XV

PERCENTAGE BREAKDOWN OF RESPONSE TO ITEM 20.

For its contribution to mental and emotional well-being, creative dance should be included in the program of every Elementary school.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	11	50	25	14	0	Agree	61
Division I Teachers (N = 38)	5	66	16	13	0	Agree	71
Division II Teachers (N = 38)	16	34	34	16	0	Agree	50
Male Teachers (N = 23)	13	30.5	39	17.5	0	Agree	43.5
Female Teachers (N = 53)	9	59	19	13	0	Agree	68
P. E. Specialists (N = 11)	18	55	9	18	0	Agree	73
Non-P. E. Specialists (N = 65)	9	49	28	14	0	Agree	58
Under 30 years of age (N = 35)	11	46	29	14	0	Agree	57
Over 30 years of age (N = 41)	10	54	22	14	0	Agree	64

and this was polled by male teachers.

Table XV illustrates the complete percentage breakdown of responses to Item 20.

The majority of teachers would appear to believe that creative dance contributes to mental and emotional well being and therefore should be included in the program of every Elementary School.

Item 27. Participation in creative dance makes no contribution to poise. Twenty-five percent of all teachers polled strongly disagreed with the statement while a further 58 percent disagreed. Thus a total of 83 percent disagreed with the statement (see Table XVI).

Female teachers as a group had the highest percentage of strongly disagree statements but they did not have the highest overall disagreement with the statement. Teachers over 30 years of age polled 90 percent disagreement with the statement.

Male teachers represented the largest group of undecided responses (26 percent). Physical Education specialists and teachers under 30 years of age responded with the largest percentage in agreement with the statement (9 percent).

Table XVI illustrates the complete percentage breakdown of responses to Item 27.

A large percentage of all teachers believe participation in creative dance contributes to poise.

Item 31. Participation in creative dance activities helps a

TABLE XVI

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 27.
Participation in creative dance makes no contribution to poise.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	2.5	2.5	12	58	25	Disagree	83
Division I Teachers (N = 38)	3	3	5	63	26	Disagree	89
Division II Teachers (N = 38)	3	3	18	52	24	Disagree	76
Male Teachers (N = 23)	0	4	26	52	18	Disagree	70
Female Teachers (N = 53)	4	2	6	60	28	Disagree	88
P. E. Specialists (N = 11)	0	9	18	46	27	Disagree	73
Non-P. E. Specialists (N = 65)	3	1	11	60	25	Disagree	85
Under 30 years of age (N = 35)	6	3	17	48	26	Disagree	74
Over 30 years of age (N = 41)	0	3	7	66	24	Disagree	90

person maintain a healthful emotional life. This item drew a majority undecided response (50 percent) from teachers polled. Physical Education specialists were the only group to exhibit a majority in agreement with the statement (55 percent), 9 percent of whom strongly disagreed (see Table XVII).

Division Two teachers were 16 percent in disagreement with the statement and this was highest of all groups.

Female teachers were almost divided in their responses between undecided (45 percent) and total agreement (42 percent). The group with the largest percentage of undecided responses (61 percent) were male teachers.

Table XVII illustrates the complete percentage breakdown of responses to Item 31.

The majority of teachers were undecided as to the contribution creative dance makes in maintaining a healthful emotional life.

Item 33. The final mastering of a certain movement or skill in a creative dance class bring pleasurable feelings that are seldom experienced elsewhere. The response of the total population to Item 33. were almost equally divided between agree (37 percent), undecided (33 percent) and disagree (30 percent) (see Table XVIII).

Female teachers as a group had the highest percentage (43 percent) of total agreement with the statement. Physical Education specialists had no one who strongly disagreed with the statement but had the highest total disagreement (55 percent) of any group. This group also had no undecided responses. The highest percentage of undecided responses came from non-Physical Education specialists

TABLE XVII

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 31.
Participation in creative dance activities helps a person to maintain a healthful emotional life.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	7	30	50	10	3	Undecided	50
Division I Teachers (N = 38)	8	34	47	8	3	Undecided	47
Division II Teachers (N = 38)	5	26	53	13	3	Undecided	53
Male Teachers (N = 23)	4	22	61	13	0	Undecided	61
Female Teachers (N = 53)	8	34	45	9	4	Undecided Agree	45 42
P. E. Specialists (N = 11)	9	46	36	9	0	Agree	55
Non-P. E. Specialists (N = 65)	6	28	52	11	3	Undecided	52
Under 30 years of age (N = 35)	6	31	51	9	3	Undecided	51
Over 30 years of age (N = 41)	7	29	49	12	3	Undecided	49

TABLE XVIII

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 33.

The final mastering of a certain movement or skill in a creative dance class brings pleasurable feelings that are seldom experienced elsewhere.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	7	30	33	29	1	Agree	37
Division I Teachers (N = 38)	8	24	37	31	0	Undecided	37
Division II Teachers (N = 38)	5	37	29	26	3	Agree	42
Male Teachers (N = 23)	0	22	35	39	4	Disagree	43
Female Teachers (N = 53)	9	34	32	25	0	Agree	43
P. E. Specialists (N = 11)	9	36	0	55	0	Disagree	55
Non-P. E. Specialists (N = 65)	6	29	38	25	2	Undecided	38
Under 30 years of age (N = 35)	6	31	32	31	0	Agree	37
Over 30 years of age (N = 41)	7	29	34	27	3	Agree	36

(38 percent). Table XVIII illustrates the complete percentage breakdown of responses to Item 33. The attitude of teachers to Item 33. may be summed up in the comment received from one questionnaire. "Mastery of any movement in any part of the program brings pleasure."

6. SUMMARY OF THE TEACHER'S ATTITUDE TOWARDS THE EMOTIONAL VALUE OF CREATIVE DANCE

The items selected to summarize the attitudes exhibited in Category B were Items 13., 15., 20., 27., 31. and 33. Items 13. and 27. equated a positive attitude with a response of disagree or strongly disagree.

Table XIX illustrates details of the average response to Category B.

Over 25 percent of all respondents were undecided as to the emotional value of creative dance, the average undecided response of the total population was 28.7 percent. Physical Education specialists represented the exception as only 16.5 percent of them were undecided compared to 30.7 percent of the non-Physical Education Specialists.

Over 50 percent of all the teachers felt creative dance had emotional value. This was not the case for male teachers, as only 45.8 percent of them had an average positive response to items in Category B.

7. TEACHER'S ATTITUDE TOWARD THE SOCIAL VALUE OF CREATIVE DANCE--CATEGORY C

The responses to the seven questions in this category

TABLE XIX

AVERAGE PERCENTAGE POSITIVE, NEGATIVE AND UNDECIDED RESPONSES TO SELECTED ITEMS
IN CATEGORY B

Population Category	Average Positive Response	Average Undecided Response	Average Negative Response
Total Population	57.8	28.7	13.5
Division I Teachers	61.8	25.4	12.8
Division II Teachers	53.4	32	14.6
Male Teachers	45.8	37.6	16.6
Female Teachers	62.8	24.8	12.4
P. E. Specialists	65.3	16.5	18.2
Non-P. E. Specialists	56.3	30.7	13
Under 30 years of age	54.7	32	13.3
Over 30 years of age	60	26	14

describe the teachers' attitudes toward the social value of creative dance. For example, does creative dance help in developing co-operation between individual students? Do teachers think creative dance provides a worthwhile social experience, a claim made by many recognized authorities.

Item 1. Creative dance accomplishes nothing worthwhile either for the individual or society. Eighty-four percent of all teachers polled disagreed with the statement; 29 percent strongly disagreed (see Table XX). Thus a majority felt that creative dance accomplishes something worthwhile.

Physical Education specialists as a group exhibited the highest percentage of strongly disagree responses (55 percent). They also had the highest total disagreement with the statement (91 percent). This group had 9 percent in agreement, the highest of any single group. None of the groups strongly agreed with the statement.

Male teachers polled a 22 percent undecided response. This was the highest of any group.

Table XX illustrates complete percentage breakdown of responses to Item 1.

A large majority of all teachers believe that creative dance accomplishes something worthwhile either for the individual or society.

Item 7. Creative dance develops co-operation. Nine percent of all teachers polled strongly agreed with the statement

TABLE XX

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 1.
Creative dance accomplishes nothing worthwhile either for the individual or society.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority View	Percent Total
All Respondents (N = 76)	0	4	12	55	29	Disagree	84
Division I Teachers (N = 38)	0	5	8	61	26	Disagree	87
Division II Teachers (N = 38)	0	3	16	50	31	Disagree	81
Male Teachers (N = 23)	0	4	22	48	26	Disagree	74
Female Teachers (N = 53)	0	4	8	58	33	Disagree	88
P. E. Specialists (N = 11)	0	9	0	36	55	Disagree	91
Non-P. E. Specialists (N = 65)	0	3	14	58	25	Disagree	83
Under 30 years of age (N = 35)	0	6	9	54	31	Disagree	85
Over 30 years of age (N = 41)	0	2	15	56	27	Disagree	83

whilst a further 57 percent agreed. Thus 66 percent of all respondents felt that creative dance developed co-operation (see Table XXI).

Physical Education specialists as a group had the highest percentage of strongly agree responses (18 percent) and also the highest overall agreement with the statement (91 percent).

Forty-three percent of male teachers were undecided. This was the highest undecided response received. The largest percentage in disagreement with the statement was 5 percent, polled by both Division Two teachers and teachers over 30 years of age. There were no strongly disagree responses from any group.

Table XXI illustrates a complete percentage breakdown of responses to Item 7.

The majority of teachers polled felt that creative dance develops co-operation but a percentage in most groups were undecided.

Item 8. Association in creative dance activities gives people a better understanding of each other. Fifty-five percent of all teachers polled agreed with the statement. Although there was some disagreement with the statement, there were no strongly disagree responses (see Table XXII).

Physical Education specialists had the highest total agreement with the statement (73 percent). This group also had no responses in disagreement with the statement. Division Two teachers exhibited the largest undecided percentage, 45 percent.

The highest percentage disagreement responses with the statement were from Division One teachers (13 percent).

TABLE XXI

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 7.
Creative dance develops co-operation.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent Total
Total Population (N = 76)	9	57	30	4	0	Agree	66
Division I Teachers (N = 38)	10	66	22	2	0	Agree	76
Division II Teachers (N = 38)	8	47.5	39.5	5	0	Agree	55.5
Male Teachers (N = 23)	9	43.5	43.5	4	0	Agree	52.5
Female Teachers (N = 53)	9	62	25	4	0	Agree	71
P. E. Specialists (N = 11)	18	73	9	0	0	Agree	91
Non-P. E. Specialists (N = 65)	7.5	54	34	4.5	0	Agree	61.5
Under 30 years of age (N = 35)	9	63	25	3	0	Agree	72
Over 30 years of age (N = 41)	10	51	34	5	0	Agree	61

TABLE XXII

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 8.

Associations in creative dance activities give people a better understanding of each other.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	6.5	48.5	37	8	0	Agree	55
Division I Teachers (N = 33)	5	53	29	13	0	Agree	58
Division II Teachers (N = 38)	8	45	45	2	0	Agree	53
Male Teachers (N = 23)	9	43.5	43.5	4	0	Agree	52.5
Female Teachers (N = 53)	6	51	34	9	0	Agree	57
P. E. Specialists (N = 11)	9	64	27	0	0	Agree	73
Non-P. E. Specialists (N = 65)	6	46	38.5	9.5	0	Agree	52
Under 30 years of age (N = 35)	6	51	37	6	0	Agree	57
Over 30 years of age (N = 41)	7	46	37	10	0	Agree	53

Table XXII illustrates a complete percentage breakdown of responses to Item 8.

Although a fairly large percentage of respondents were undecided it appears that the majority of teachers polled believe that associations in creative dance activities give people a better understanding of each other.

Item 10. Belonging to a group for which opportunity is provided in creative dance activities, is a desirable experience for a person. Sixty-eight percent of all teachers polled agreed with the statement and a further 11 percent were in strong agreement, making a total of 79 percent in overall agreement (see Table XXIII).

Physical Education specialists had the higher percentage of strongly agree responses (18 percent), but they were lower than Division One teachers in overall agreement with the statement (95 percent).

Male teachers had the highest percentage of undecided responses (39 percent). There were no respondents who strongly disagreed with the statement. The highest percentage disagreement was 9 percent, polled by both male teachers and physical education specialists.

Table XXIII illustrates a complete percentage breakdown of responses to Item 10.

The vast majority of all teachers, with the possible exception of male teachers, agree with the statement in Item 10.

TABLE XXIII

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 10.
 Belonging to a group, for which opportunity is provided in creative dance activities, is a desirable experience for a person.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	11	68	17	4	0	Agree	79
Division I Teachers (N = 35)	11	84	2.5	2.5	0	Agree	95
Division II Teachers (N = 38)	10.5	53	31.5	5	0	Agree	63
Male Teachers (N = 23)	13	39	39	9	0	Agree	52
Female Teachers (N = 53)	9	81	8	2	0	Agree	90
P. E. Specialists (N = 11)	18	64	9	9	0	Agree	82
Non-P. E. Specialists (N = 65)	9	69	19	3	0	Agree	78
Under 30 years of age (N = 35)	5.5	66	23	5.5	0	Agree	71.5
Over 30 years of age (N = 41)	15	71	12	2	0	Agree	86

Item 11. Creative Dance classes are poor in opportunities for worthwhile social experiences. Sixty-seven percent of all teachers polled disagreed with Item 11., but only 8 percent of these strongly disagreed (see Table XXIV).

Physical Education specialists had the highest percentage of strongly disagree responses (18 percent), but they were lower (73 percent) than Division One teachers in overall agreement (81 percent).

There were no responses in strong agreement with the statement. Physical Education specialists had the highest percentage of responses in agreement (9 percent), whereas teachers over 30 years of age had 2 percent in agreement with the statement.

Male teachers had the highest percentage of undecided responses (44 percent).

Table XXIV illustrates a complete percentage breakdown of responses to Item 11.

Most teachers appear to think that creative dance classes provide worthwhile social opportunities.

Item 21. Association with others in some creative dance activities is fun. Twenty-five percent of all teachers polled strongly agreed with the statement whilst a further 62 percent agreed. Thus 87 percent of all respondents felt that association with others in some creative dance activities is fun (see Table XXV).

Female teachers as a group had the highest percentage of strongly agree responses, 29 percent, but Division One teachers had the highest overall percentage agreement (95 percent).

TABLE XXIV

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 11.
Creative dance classes are poor in opportunities for worthwhile social experiences.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	0	4	29	59	8	Disagree	67
Division I Teachers (N = 38)	0	3	16	71	10	Disagree	81
Division II Teachers (N = 38)	0	5.5	42	47	5.5	Disagree	52.5
Male Teachers (N = 23)	0	4	44	48	4	Disagree	52
Female Teachers (N = 53)	0	4	23	64	9	Disagree	73
P. E. Specialists (N = 11)	0	9	18	55	18	Disagree	73
Non-P. E. Specialists (N = 65)	0	3	31	60	6	Disagree	66
Under 30 years of age (N = 35)	0	6	31	54	9	Disagree	63
Over 30 years of age (N = 41)	0	2	27	64	7	Disagree	71

TABLE XXV

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 21.
Association with others in some creative dance activities is fun.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	25	62	12	1	0	Agree	87
Division I Teachers (N = 38)	29	66	5	0	0	Agree	95
Division II Teachers (N = 38)	21	58	18	3	0	Agree	79
Male Teachers (N = 23)	13	57	26	4	0	Agree	70
Female Teachers (N = 53)	30	64	6	0	0	Agree	94
P. E. Specialists (N = 11)	27	55	18	0	0	Agree	82
Non-P. E. Specialists (N = 65)	25	63	11	1	0	Agree	88
Under 30 years of age (N = 35)	26	60	11	3	0	Agree	86
Over 30 years of age (N = 41)	24.5	63.5	12	0	0	Agree	88

None of the respondents strongly disagreed with the statement. Four percent was the highest percentage of responses in disagreement with the statement. This was recorded by male teachers. This group also had the highest percentage of undecided responses (26 percent).

Table XXV illustrates a complete percentage breakdown of responses to Item 21.

It appears that teachers believe association with others in some creative dance activities is fun. Although perhaps the following statement received on a questionnaire may have influenced the high percentage of positive responses, "Association with others should be fun in all activities."

Item 34. Creative dance helps children increase their powers to express and communicate. Seventy-seven percent of all teachers polled agreed with the statement, 20 percent strongly agreed. (see Table XXVI).

Physical Education specialists as a group had the highest percentage of responses that agree with the statement (91 percent). Male teachers showed the lowest overall agreement with 69 percent. This group had the highest undecided response (26 percent).

Three groups, female teachers, Non-Physical Education specialists, and teachers under 30 years of age had 6 percent in disagreement with the statement. No strongly disagree responses were received.

Table XXVI illustrates a complete percentage breakdown of responses to Item 34.

TABLE XXVI

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 34.
Creative dance helps children increase their powers to express and communicate.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	20	57	18	5	0	Agree	77
Division I Teachers (N = 38)	16	63	16	5	0	Agree	79
Division II Teachers (N = 38)	24	50	21	5	0	Agree	74
Male Teachers (N = 23)	17	52	26	5	0	Agree	69
Female Teachers (N = 53)	21	58	15	6	0	Agree	79
P. E. Specialists (N = 11)	27	64	9	0	0	Agree	91
Non-P. E. Specialists (N = 65)	19	55	20	6	0	Agree	74
Under 30 Years of Age (N = 35)	23	51	20	6	0	Agree	74
Over 30 Years of Age (N = 41)	17	61	17	5	0	Agree	71

Few teachers disagreed with the statement in Item 34.

8. SUMMARY OF THE TEACHERS' ATTITUDES TOWARDS THE SOCIAL VALUE OF CREATIVE DANCE

The items chosen to summarize the attitudes exhibited in Category C were Items 1, 7, 8, 11 and 34. Items 1 and 11 equated a positive attitude with a response of disagree or strongly disagree.

Table XXVII illustrates details of the average response to Category C.

The majority of respondents were positive towards the social values of creative dance, the average positive response of the total population being 69.8 percent. Physical Education Majors polled 83.8 percent positive responses compared to the Non-Physical Education Majors' 67.3 percent response. All negative responses were below 6 percent for Category C.

9. TEACHERS' ATTITUDES TOWARDS THE PLACE OF CREATIVE DANCE IN THE CURRICULUM--CATEGORY D

The responses to the eight questions in this category aimed at finding out the teachers' attitudes toward the place of creative dance in the curriculum. For example, do teachers believe creative dance actually has a place in modern education? Should it be taught in the schools, and, if so, is creative dance an integral part of the physical education program?

Item 4. Creative Dance has a place in modern education.

Eighteen percent of all teachers polled strongly agreed with the statement whilst a further 66 percent agreed with the statement.

TABLE XXVII

AVERAGE PERCENTAGE POSITIVE, NEGATIVE AND UNDECIDED RESPONSES TO SELECTED ITEMS
IN CATEGORY C

Population Category	Average Positive Response	Average Undecided Response	Average Negative Response
Total Population	69.8	25.2	5
Division I Teachers	76.2	18	5.8
Division II Teachers	63.2	32.7	4.1
Male Teachers	60	35.8	4.2
Female Teachers	73.6	21	5.4
P. E. Specialists	83.8	12.6	3.6
Non-P. E. Specialists	67.3	27.5	5.2
Under 30 years of age	70.2	24.4	5.4
Over 30 years of age	69.2	26	4.8

Thus 84 percent of all respondents felt that creative dance had a place in modern education.

Male teachers as a group had the highest percentage of strongly agree responses, 22 percent, but were lower than most groups in overall agreement with the statement (only 70 percent). Ninety percent of all females polled agreed with the statement.

The highest percentage of disagree responses were from Elementary School Physical Education specialists (18 percent).

Table XXVIII illustrates a complete percentage breakdown of responses to Item 4.

The majority of teachers agreed that creative dance has a place in modern education.

Item 9. Creative Dance is more related to fine arts and dance than to physical education. Thirty-six percent of the total population agreed with the statement, 34 percent were undecided, and 30 percent disagreed (see Table XXIX).

As a group Division Two teachers had the highest percentage of responses in agreement with the statement (42 percent).

Female teachers were 40 percent in disagreement with the statement but none of the respondents strongly disagreed. Forty-eight percent of male teachers, the highest of any group, were undecided in their responses, but they were closely followed by Physical Education specialists (46 percent).

Table XXIX illustrates a complete percentage breakdown of responses to Item 9.

TABLE XXVIII

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 4.
Creative dance has a place in modern education.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	18	66	12	1	3	Agree	84
Division I Teachers (N = 38)	21	68	8	0	3	Agree	89
Division II Teachers (N = 38)	16	63	16	3	2	Agree	79
Male Teachers (N = 23)	22	48	22	4	4	Agree	70
Female Teachers (N = 53)	17	73	8	0	2	Agree	90
P. E. Specialists (N = 11)	9	55	18	9	9	Agree	64
Non-P. E. Specialists (N = 11)	20	67	11	0	2	Agree	87
Under 30 years of age (N = 35)	14	66	11	3	6	Agree	80
Over 30 years of age (N = 41)	22	66	12	0	0	Agree	88

TABLE XXIX

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 9.
Creative dance is more related to fine arts and drama than to physical education.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	7	29	34	30	0	Agree Undecided	36 34
Division I Teachers (N = 38)	5	24	34	37	0	Disagree	37
Division II Teachers (N = 38)	8	34	34	24	0	Agree	42
Male Teachers (N = 23)	8.5	35	48	8.5	0	Undecided	48
Female Teachers (N = 53)	6	26	28	40	0	Disagree	40
P. E. Specialists (N = 11)	0	27	46	27	0	Undecided	46
Non-P. E. Specialists (N = 65)	8	29	32	31	0	Agree	37
Under 30 years of age (N = 35)	10	29	34	34	0	Disagree Undecided	34 34
Over 30 years of age (N = 41)	10	29	34	27	0	Agree Agree	32 39

It appears that teachers were undecided as to the correct place of creative dance. Many seem to feel that creative dance "is related to both physical education and fine arts."

Also the teachers' own preferences are considered important. "It depends on the kind of music and drama teacher one has in one's school."

Item 17. If for any reason a few subjects have to be dropped from the school program creative dance should be one of the subjects dropped. The responses to this statement were evenly distributed between the three overall categories: agree 30 percent, undecided 33 percent, and disagree 37 percent (see Table XXX).

Physical Education specialists polled 73 percent in disagreement with the statement. A majority of teachers under 30 years of age also disagreed (54 percent).

Forty-eight percent of male teachers agreed with the statement as did 44 percent of teachers over 30 years of age.

Table XXX illustrates a complete percentage breakdown of responses to Item 17.

The responses were fairly evenly divided and it would therefore appear that teachers were undecided in their response to the statement. This is not the case however for the Physical Education specialists who disagree with the statement (73 percent). The following statement may account for this response. "Creative dance is taught as part of the Physical Education program, I would not want this dropped."

TABLE XXX

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 17.
 If, for any reason, a few subjects have to be dropped from the school program, creative dance should be one of the subjects dropped.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	5	25	33	29	8	Disagree	37
Division I Teachers (N = 38)	0	21	39	32	8	Disagree Undecided	40 32
Division II Teachers (N = 38)	11	29	26	26	8	Agree	40
Male Teachers (N = 23)	13	35	30	13	9	Agree	48
Female Teachers (N = 53)	2	21	34	36	7	Disagree	43
P. E. Specialists (N = 11)	0	18	9	36.5	36.5	Disagree	73
Non-P. E. Specialists (N = 65)	6	26	37	28	3	Undecided	37
Under 30 years of age (N = 35)	3	11	32	40	14	Disagree	54
Over 30 years of age (N = 41)	7	37	34	20	2	Agree	44

Item 18. In Elementary Physical Education programs one-third of the time should be devoted to creative dance. Forty-two percent of all teachers disagreed with the statement (see Table XXXI).

Physical Education specialists as a group had the highest percentage of responses in agreement with the statement (73 percent). Male teachers showed the lowest overall agreement with 5 percent, and the highest disagreement, 65 percent.

Table XXXI illustrates a complete percentage breakdown of responses to Item 18.

A majority of teachers tend to feel that one-third of the physical education program devoted to creative dance is too much, especially when there are only two periods per week. The majority of physical education specialists are in agreement with the statement.

Item 22. The strength of creative dance in the education of children lies in the unity and combination of the intellectual, physical and emotional. Seventy-five percent of the total population agreed with the statement, 17 percent strongly agreed (see Table XXXII).

Physical Education specialists had the highest percentage responses in agreement with the statement, 82 percent. Male teachers showed the lowest overall agreement with 61 percent. This group also had the highest undecided response, 30 percent.

Table XXXII illustrates a complete percentage breakdown of responses to Item 22.

Few teachers disagree with the statement in Item 22. This

TABLE XXXI

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 18.

In Elementary physical education programs, one-third of the time should be devoted to creative dance.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	4	25	29	34	8	Disagree	42
Division I Teachers (N = 38)	3	34	34	26	3	Agree	37
Division II Teachers (N = 38)	5	16	24	42	13	Disagree	55
Male Teachers (N = 23)	0	4.5	30.5	52	13	Disagree	65
Female Teachers (N = 53)	6	34	28	26	6	Agree	40
P. E. Specialists (N = 11)	0	73	27	0	0	Agree	73
Non-P. E. Specialists (N = 65)	5	17	29	40	9	Disagree	49
Under 30 years of age (N = 35)	0	37	23	31	9	Disagree Agree	40 37
Over 30 years of age (N = 41)	7	15	34	37	7	Disagree	44

TABLE XXXII

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 22.

The strength of creative dance in the education of children lies in the unity and combination of the intellectual, physical and emotional process.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	17	58	20	5	0	Agree	75
Division I Teachers (N = 38)	11	68	16	5	0	Agree	79
Division II Teachers (N = 38)	24	47	24	5	0	Agree	71
Male Teachers (N = 23)	13	48	30	9	0	Agree	61
Female Teachers (N = 53)	19	62	15	4	0	Agree	81
P. E. Specialists (N = 11)	18	64	18	0	0	Agree	82
Non-Specialists (N = 65)	17	57	20	6	0	Agree	74
Under 30 years of age (N = 35)	26	51	20	3	0	Agree	77
Over 30 years of age (N = 41)	10	63	20	7	0	Agree	73

item is a direct quotation from the Dance Curriculum Guide (Alberta 1969), which is available to all schools.

Item 24. The time devoted to creative dance could be more profitably used in academic study. Seventy-five of all teachers disagreed with the statement; 25 percent strongly disagreed (see Table XXXIII).

Division One teachers had the highest percentage of responses in disagreement with the statement, 84 percent; 31 percent strongly disagreed.

Five percent of teachers over 30 years of age agreed with the statement. This was the highest percentage of agreement.

Table XXXIII illustrates a complete percentage breakdown of responses to Item 24.

The vast majority of all teachers disagreed with the statement, indicating that many teachers feel that creative dance is a worthwhile component of the program.

Item 26. There is not enough value coming from creative dance to justify the time consumed. The majority of teachers, 69 percent disagreed with the statement, 16 percent strongly disagreed (see Table XXXIV).

Eighty-four percent of Division One teachers, the highest percentage of any group, disagreed with the statement. Male teachers were 48 percent undecided and they polled the highest percentage agreement (17 percent).

Table XXXIV illustrates a complete percentage breakdown

TABLE XXXIII

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 24.

The time devoted to creative dance in schools could be more profitably used in academic study.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	1	3	21	50	25	Disagree	75
Division I Teachers (N = 38)	3	0	13	53	13	Disagree	84
Division II Teachers (N = 38)	0	5	29	47	19	Disagree	66
Male Teachers (N = 23)	0	4.5	39	39	17.5	Disagree	56.5
Female Teachers (N = 53)	2	2	13	55	28	Disagree	83
P. E. Specialists (N = 11)	0	0	27	46	27	Disagree	73
Non-P. E. Specialists (N = 65)	1	3	20	51	25	Disagree	76
Under 30 years of age (N = 35)	0	3	14	57	26	Disagree	83
Over 30 years of age (N = 41)	2.5	2.5	27	44	24	Disagree	68

TABLE XXXIV

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 26.

There is not enough value coming from creative dance to justify the time consumed.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	1	8	22	53	16	Disagree	69
Division I Teachers (N = 38)	0	5	11	68	16	Disagree	84
Division II Teachers (N = 38)	3	10	34	37	16	Disagree	53
Male Teachers (N = 23)	4	13	48	31	4	Undecided	48
Female Teachers (N = 53)	0	6	11	62	21	Disagree	83
P. E. Specialists (N = 11)	0	9	27	36	28	Disagree	64
Non-P. E. Specialists (N = 65)	1.5	8	21.5	55	14	Disagree	69
Under 30 years of age (N = 35)	3	6	17	54	20	Disagree	74
Over 30 years of age (N = 41)	0	10	27	51	12	Disagree	63

of responses to Item 26.

The majority of teachers disagree with the statement although a sizeable minority are undecided. This may result from the preference of many teachers for teaching games and gymnastics.

Item 29. Creative Dance is very worthwhile in the Elementary School. Seventy-seven percent of all teachers agreed with the statement; 12 percent strongly agreed (see Table XXXV).

Female teachers had the highest percentage of responses in agreement with the statement, 79 percent. Seventy-eight percent of male teachers' responses were equally divided between agreement and undecided (39 percent each). They also polled the highest percentage disagreement (22 percent). No strongly disagree responses were recorded.

Table XXXV illustrates a complete percentage breakdown of responses to Item 29.

The majority of teachers agreed with Item 29, but male teachers were divided equally between agree and undecided in each case 39 percent.

10. SUMMARY OF THE TEACHERS' ATTITUDES TOWARDS THE PLACE OF CREATIVE DANCE IN THE CURRICULUM

The items selected to summarize the attitudes exhibited in Category D were Items 4, 17, 22, 24, 26, and 29. Items 17, 24 and 26 equated a positive attitude with a response of disagree or strongly disagree.

Table XXXVI illustrates details of the average response to Category D.

TABLE XXXV

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 29.
Creative dance is very worthwhile in the Elementary school.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	12	55	24	9	0	Agree	77
Division I Teachers (N = 38)	8	66	18	8	0	Agree	74
Division II Teachers (N = 38)	16	45	29	10	0	Agree	61
Male Teachers (N = 23)	9	30	39	22	0	Agree Undecided	39 39
Female Teachers (N = 53)	13	66	17	4	0	Agree	79
P. E. Specialists (N = 11)	9	55	18	18	0	Agree	64
Non-P. E. Specialists (N = 65)	12	55	25	8	0	Agree	67
Under 30 years of age (N = 35)	17	51	23	9	0	Agree	68
Over 30 years of age (N = 41)	7	59	24	10	0	Agree	66

TABLE XXXVI

AVERAGE PERCENTAGE POSITIVE NEGATIVE AND UNDECIDED RESPONSES TO SELECTED ITEMS IN
IN CATEGORY D

Population Category	Average Positive Response	Average Undecided Response	Average Negative Response
Total Population	67.8	22	10.2
Division I Teachers	75	17.5	7.5
Division II Teachers	57.3	29.7	13
Male Teachers	47.3	34.7	18
Female Teachers	76.6	16.2	7.2
P. E. Specialists	70	19.5	10.5
Non-P. E. Specialists	67.5	22.3	10.2
Under 30 years of age	72.7	19.5	7.8
Over 30 years of age	63.3	24	12.7

The majority of respondents were positive towards the place of creative dance in the curriculum, the average positive response of the total population being 67.8 percent. Only 70 percent of Physical Education specialists gave an average positive response to the place of creative dance in the curriculum. This must be considered low since creative dance is an integral part of the Edmonton Public Schools' physical education program.

11. THE TEACHERS' ATTITUDES TOWARDS THE PHYSICAL BENEFITS OF PARTICIPATION IN CREATIVE DANCE-- CATEGORY E

The responses to the six questions in this category describe the teachers' attitudes towards the physical benefits which may be derived from participation in creative dance. For example, does creative dance develop body awareness? This category also examined whether teachers felt students gain physical benefits from participation in creative dance which cannot be obtained elsewhere in the physical education program.

Item 2. A child's body concept or body awareness is developed through creative dance. Eighty-seven percent of all teachers agreed with the statement; 18 percent strongly agreed (see Table XXXVII).

Female teachers as a group had the largest percentage of responses in agreement with the statement, 89 percent, and also the highest strongly agree responses, 21 percent.

Male teachers had the highest undecided responses, 13 percent, and physical education specialists polled 9 percent in

TABLE XXXVII

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 2.

A child's body concept or body awareness is developed through creative dance.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Opinion	Percent
All Respondents (N = 76)	18	69	9	4	0	Agree	87
Division I Teachers (N = 38)	26	61	8	5	0	Agree	87
Division II Teachers (N = 38)	11	76	10	3	0	Agree	87
Male Teachers (N = 23)	13	70	13	4	0	Agree	83
Female Teachers (N = 53)	21	68	7	4	0	Agree	89
P. E. Specialists (N = 11)	18	64	9	9	0	Agree	82
Non-P. E. Specialists (N = 65)	19	69	9	3	0	Agree	88
Under 30 years of age (N = 35)	20	66	11	3	0	Agree	86
Over 30 years of age (N = 41)	17	71	7	5	0	Agree	87

disagreement with the statement. This was the highest of any group.

Table XXXVII illustrates the complete percentage breakdown of responses to Item 32.

The majority of teachers felt that creative dance aided in the development of a child's body concept of awareness.

Item 3. Similar levels of physical ability are not important in grouping for creative dance. Fifty-two percent of all respondents agreed that similar levels of physical ability are not important in grouping for creative dance (see Table XXXVIII).

Division One teachers and female teachers had the highest percentage in agreement with the statement, 66 percent. The responses of Divisions Two teachers were almost equally divided between agree (40 percent) and undecided (39 percent).

Fifty-two percent of male teachers were undecided in answering the statement. They were the only group not in agreement with the statement.

Table XXXVIII illustrates the complete percentage breakdown of responses to Item 3.

The majority of teachers felt similar levels of physical ability are not important in grouping for creative dance, although it should be noted that a sizeable minority do not agree with the statement.

Item 6. The physical benefits gained by participation in creative dance cannot be obtained elsewhere in Physical Education Program. Forty-seven percent of all respondents disagreed with the

TABLE XXXVIII

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 3.
Similar levels of physical abilities are not important in grouping for creative dance.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
All Respondents (N = 76)	9	43	28	19	1	Agree	52
Division I Teachers (N = 38)	11	55	16	18	0	Agree	66
Division II Teachers (N = 38)	8	32	39	18	3	Agree Undecided	40 39
Male Teachers (N = 23)	4	14	52	22	5	Undecided	52
Female Teachers (N = 53)	11	55	17	17	0	Agree	66
P. E. Specialists (N = 11)	9	46	27	18	0	Agree	55
Non-P. E. Specialists (N = 53)	9	43	28	18	2	Agree	52
Under 30 years of age (N = 35)	5.5	49	25.5	20	0	Agree	54.5
Over 30 years of age (N = 41)	12	39	29	17	3	Agree	51

statement, 5 percent strongly disagreed (see Table XXXIX).

Male teachers had the highest percentage in disagreement with the statement, 61 percent. Male teachers and teachers under 30 years of age were the only groups with an overall majority in disagreement with the statement. Physical education specialists polled 45 percent in agreement; 18 percent strongly agreed with the statement.

Table XXXIX illustrates the complete percentage breakdown of responses to Item 6.

Although the majority of teachers, except physical education majors, disagreed with the statement a sizeable minority of all groups were in agreement with or undecided about the statement.

Item 12. Students benefit very little physically from creative dance. Eighty-eight percent of all respondents disagreed with the statement, 21 percent strongly disagreed (see Table XL).

The highest percentage disagreement recorded was 92 percent by female teachers and this was closely followed by Physical Education specialists (91 percent). Of the Physical Education Majors, 55 percent strongly disagreed; none were undecided.

The highest agreement was thirteen percent, and this was obtained from male teachers.

Table XL illustrates the complete percentage breakdown of responses to Item 12.

The majority of teachers obviously felt that students benefit from creative dance.

TABLE XXXIX

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 6.
 The physical benefits gained by participation in creative dance cannot be obtained elsewhere in the Physical Education program.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority View	Percent Total
Total Population (N = 76)	9	19	25	42	5	Disagree	47
Division I Teachers (N = 38)	5	21	27	47	0	Disagree	47
Division II Teachers (N = 38)	13	16	24	37	10	Disagree	47
Male Teachers (N = 23)	4	9	26	52	9	Disagree	61
Female Teachers (N = 53)	11	23	24	38	4	Disagree	42
P. E. Specialists (N = 11)	18	27	19	36	0	Agree	45
Non-P. E. Specialists (N = 65)	8	17	26	43	6	Disagree	49
Under 30 years of age (N = 35)	9	17	23	46	5	Disagree	51
Over 30 years of age (N = 41)	10	19	27	39	5	Disagree	44

TABLE XL

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 12.
Students benefit very little physically from creative dance.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	0	5	7	67	21	Disagree	88
Division I Teachers (N = 38)	0	3	8	68	21	Disagree	89
Division II Teachers (N = 38)	0	8	5	66	21	Disagree	87
Male Teachers (N = 23)	0	13	9	69	9	Disagree	78
Female Teachers (N = 53)	0	2	6	66	26	Disagree	92
P. E. Specialists (N = 11)	0	9	0	36	55	Disagree	91
Non-P. E. Specialists (N = 65)	0	5	8	72	15	Disagree	87
Under 30 years of age (N = 35)	0	6	6	54	34	Disagree	88
Over 30 years of age (N = 41)	0	5	7	78	10	Disagree	88

Item 19. There is little value in creative dance as physical well being is concerned. Eighty-percent of all respondents disagreed with the statement, 14 percent strongly disagreed (see Table XLI).

Teachers over 30 years of age as a group had the highest percentage in disagreement with the statement (86 percent). This was almost the same as female teachers, 85 percent. Physical Education specialists had 27 percent, who strongly disagreed with the statement, the highest of any group.

Division One teachers as a group had the highest percentage in agreement with the statement, 13 percent. No respondents strongly agreed with the statement.

Table XLI illustrates the complete percentage breakdown of responses to Item 19.

The majority of teachers disagreed with the statement in Item 19.

Item 28. Creative Dance can give a child a greater range of movement than other physical education activities. Forty-six percent agreed with the statement, 29 percent were undecided (see Table XLII).

Teachers under 30 years of age as a group had the highest percentage in agreement with the statement, 54 percent. Teachers over 30 years of age were divided in their responses between those in agreement with the statement (39 percent) and those undecided (37 percent).

TABLE XLI

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 19.

There is little value in creative dance as far as physical well-being is concerned.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	0	9	11	66	14	Disagree	80
Division I Teachers (N = 38)	0	13	3	68	16	Disagree	84
Division II Teachers (N = 38)	0	5	19	63	13	Disagree	76
Male Teachers (N = 23)	0	9	22	61	8	Disagree	69
Female Teachers (N = 53)	0	9	6	68	17	Disagree	85
P. E. Specialists (N = 11)	0	9	9	55	27	Disagree	82
Non-P. E. Specialists (N = 65)	0	9	11	68	12	Disagree	80
Under 30 years of age (N = 35)	0	12	14	54	20	Disagree	74
Over 30 years of age (N = 41)	0	7	7	76	10	Disagree	86

TABLE XLII

PERCENTAGE BREAKDOWN OF RESPONSES TO ITEM 28.

Creative dance can give a child a greater range of movement than other physical education activities.

Population	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree	Majority Attitude	Percent
Total Population (N = 76)	12	34	29	22	3	Agree	46
Division I Teachers (N = 38)	16	26	26	32	0	Agree	42
Division II Teachers (N = 38)	8	42	32	13	5	Agree	50
Male Teachers (N = 23)	9	26	39	22	4	Undecided	39
Female Teachers (N = 53)	13	38	24	23	2	Agree	51
P. E. Specialists (N = 11)	18	27	37	18	0	Agree	45
Non-P. E. Specialists (N = 65)	11	35	28	23	3	Agree	46
Under 30 years of age (N = 35)	11	43	34	12	0	Agree	54
Over 30 years of age (N = 41)	12	27	24	32	5	Agree Disagree	39 37

Thirty-nine percent of male teachers were undecided with the statement. Physical Education specialists had 18 percent strongly agree with the statement, the highest of any group.

Table XLII illustrates the complete percentage breakdown of responses to Item 28.

The majority of teachers agreed with the statement but a large minority was undecided or disagreed.

12. SUMMARY OF THE TEACHERS' ATTITUDES TOWARDS THE PHYSICAL BENEFITS OF PARTICIPATION IN CREATIVE DANCE

The Items selected to summarize the attitudes exhibited in Category E were Items 2, 12, 19 and 28. Items 12 and 19 equated a positive attitude with a response of disagree or strongly disagree.

Table XLIII illustrates details of the average response to Category E.

The great majority of respondents were positive towards the physical benefits of participation in creative dance, the average positive response of the total population being 75.25 percent.

13. DESCRIPTION OF RESPONSES TO INTERVIEW ITEMS

In this section the eleven items posed in the interviews are dealt with individually, then the responses of the 12 teachers interviewed are summarized. The direct quotations are taken from actual transcriptions. They were selected as representative of the answers to the questions.

Item 1. Would you care to comment on the Questionnaire?

All felt the questionnaire was relatively simple to complete but many

TABLE XLIII

AVERAGE PERCENTAGE POSITIVE, NEGATIVE AND UNDECIDED RESPONSES TO SELECTED ITEMS
IN CATEGORY E

Population Category	Average Positive Response	Average Undecided Response	Average Negative Response
Total Population	75.25	14	10.75
Division I Teachers	75.5	11.25	13.25
Division II Teachers	75	16.5	8.5
Male Teachers	66.25	20.75	13
Female Teachers	79.25	10.75	10
P. E. Majors	75	13.75	11.25
Non-P. E. Majors	75	14	10.75
Under 30 years of age	75.5	16.25	8.25
Over 30 years of age	75.25	11.25	13.5

claimed they were inundated with questionnaires in the spring.

Item 2. Would you care to comment on the new Dance Section in the Curriculum Guide? Five of the interviewees had seen the new Dance Section in the Curriculum Guide but only two of them had found any use for it, in their teaching. Even those who had not seen the guide felt that some background was needed before the guide would be useful. "You need a background of university courses if you are to make any use of the Curriculum Guide." Other teachers interviewed felt that the books by Joyce Boorman (see Bibliography), are more useful in providing lesson material than the guide.

Item 3. What type of Physical Education Program is being offered in your school? Three teachers stated they had no idea of the Physical Education program being offered. Five felt the overall program in their school was heavily games oriented, three felt the program was divided between games and gymnastics. Only one respondent felt the program offered was well rounded. Eight respondents felt crest work for track and field took a great deal of time in spring. "In the spring you have little time for anything but crest work, if all students are to get enough turns to get a crest."

Item 4. Do you teach Creative Dance? Half of those interviewed said they teach creative dance. The amount ranged from one-tenth to one-third of their total physical education program. Six said they did not teach creative dance but two claimed to have taught it in the past and indicated their intention to teach it in the future.

Nine felt that creative dance should be included in the program, "I feel it should only be offered in the lower grades," and two stated they had no opinion. Two thirds of those interviewed stated that creative dance was taught in their school.

Item 5. Do teachers prefer teaching other areas of the physical education program? Eleven of the 12 teachers interviewed felt most teachers preferred teaching games or gymnastics to creative dance. Nine felt creative dance was more difficult to teach than games or gymnastics, two thought most teachers were too inhibited to teach creative dance successfully.

Item 6. Do boys enjoy creative dance? Seven teachers stated without reserve that boys enjoyed creative dance. Two others agreed, providing it was introduced correctly, by the teacher. Most of them made such statements as,

... Boys perform a lot better than girls... .

... Boys seem to enjoy it more than girls... .

One respondent stated that,

Above Grade One P. E. is just games as far as they (boys) are concerned.

Only one teacher gave a negative reply.

Item 7. Is Creative Dance an integral part of the Physical Program? Should it be part of the fine arts program? Eight teachers replied that creative dance should be part of the physical education program.

It is vital to the physical education program, ... it adds so much to the program... .

or

... Any movement should be in the physical education program.

Two more respondents agreed with the statement but also felt creative dance could be part of the fine arts program. One of these felt some misgivings about the possible content of the program if it became part of fine arts.

... If it were part (of fine arts) all we would be doing would be making up stories.

Three respondents thought that creative dance should possibly be part of the fine arts program in the Junior High School.

Two felt that creative dance should not be part of the physical education program. One felt:

... It (Creative Dance) is obviously part of the fine arts program,

whilst the other felt creative dance should not be part of the school program.

... Dance cannot be covered adequately within the present school system.

Item 8. What suggestions would you make to improve the creative dance program in the E. P. S. ? The majority of respondents felt they received enough help, if needed, from the supervisory staff of the school boards and that material supplied for teaching dance was adequate.

The majority (8) were against dance specialists going into the schools. Four felt specialists would be useful if

... They (specialists) were used to help and would teach children.

With regard to in-service activities, the teachers felt they were useful, but often repetitious.

Item 9. Does a student receive any benefits from Creative Dance which he does not receive elsewhere? Nine respondents felt that students received benefits from creative dance which they cannot obtain elsewhere.

Two felt these benefits were physical in terms, of body or kinesthetic awareness. Emotional and social benefits were cited by one respondent. Four felt the unique benefits were in terms of emotional release.

Item 10. Is the dance program at the University of Alberta giving sufficient training to prepare students to teach dance? Six claimed they knew nothing about the Physical Education program at the University, two more said they had taken P. E. D. S. 202 but were not given enough material to teach creative dance successfully. Of the four who knew about the program, all felt the program in creative dance was good.

Item 11. Is Creative Dance a useful subject to integrate with other subjects? Most teachers interviewed appeared not to understand the question since they immediately thought in terms of a set number of 30 minute periods per day. There were seven teachers who stated that Creative Dance could not be used as an integrating subject. Most felt there was not enough time.

... We do not have time for more dance since there is so much math and language to be taught. ...

or as one interviewee said

...I don't see how creative dance can integrate with anything. ...

Two teachers felt creative dance could be used to integrate subjects in the elementary school, both expressed similar views.

... Movement knowledge, in my experience aids academic work and therefore should be emphasised more. ...

The three remaining respondents stated they did not have enough "knowledge" to make any statement.

14. DESCRIPTION OF RESPONSES TO THE FIVE MAJOR CATEGORIES OF THE QUESTIONNAIRE

Throughout the interviews it was possible to extend some questions that were inadequately dealt with in the questionnaire. The interviews revealed opinions which can be grouped into the five major categories.

References were made to the five major areas throughout the interviews, a summary of comments and opinions related to these areas follows.

CATEGORY ONE: Teachers' personal attitude toward creative dance.

Throughout the interviews references were made to the amount of time available to teach physical education. A majority of the references were directed toward the lack of time available to teach physical education (two half-hour periods per week in all cases).

... The main reason I don't teach more creative dance is the time factor. ...

Since most available time is spent teaching games and gymnastics creative dance tends to receive less attention. Games and gymnastics are considered by most to be the basis of the physical education program. A great amount of time was spent on track and field in the spring. Many also feel that creative dance is difficult to teach, and, therefore, they doubt their ability to teach it effectively.

... Most teachers doubt their ability to teach creative dance and don't know much about it. ...

There was a feeling that to many teachers' physical education is just games, and that many students get little but games during physical education lessons. Also since creative dance is relatively new in Alberta, some felt it was to be expected that it would not be fully accepted and taught by a majority of teachers. Therefore, since many teachers have negative or indifferent attitudes towards creative dance, which students obviously pick up, the consensus was that the attitudes towards physical education (including creative dance) will not change until teachers are ready to change.

Certain teachers stated that in the first three grades they had difficulty in distinguishing between educational gymnastics and creative dance, except for the inclusion of music in dance.

There was an interesting division among the respondents when reference was made to the section on dance in the Curriculum Guide (Alberta 1969). Those who had ample training in physical education claimed that the guide was only useful to those without a good background in physical education. Conversely those without training felt that the guide was only useful to those with training in

creative dance from the university.

Some teachers felt that creative dance would remain in the background of the physical education program until they received more help from the supervisory staff.

... We are told I can't help you with that (Creative Dance) what about your games program... .

CATEGORY TWO: TEACHER'S ATTITUDE TOWARDS THE EMOTIONAL VALUE OF CREATIVE DANCE

Reference to the reserved or isolate student being willing to take part in creative dance emerged throughout the interviews.

... Sometimes the quiet student will get into creative dance in a way which they get into nothing else.

Certain teachers felt that the educationally slow students gained a great deal from creative dance.

... They can often express themselves in movement when they cannot express themselves verbally.

Reference to the value of an emotion outlet where behaviour seldom allowed in the classroom was permissible occurred during the interviews.

Expressing emotions in movement often aids slower students to express themselves verbally.

... People must realize that some students just do not learn in the conventional ways, for some students movement can be an emotional release and method of learning.

CATEGORY THREE: TEACHER'S ATTITUDE TOWARD THE SOCIAL BENEFIT RECEIVED FROM CREATIVE DANCE

Reference was made to the fact that boys enjoyed creative dance and were often "better" than girls. The supposed fact that

boys found dance unacceptable was referred to as a "myth" by one teacher.

Creative dance was also credited with aiding in increasing "self-confidence" by setting up controlled "social interaction." By its very nature, some claimed, creative dance helped a student acquire poise, which would in turn aid in self confidence.

One teacher referred to the fact that boys and girls could work together in "social situations" without ... "the big sexual thing coming into it."...

CATEGORY FOUR: THE TEACHER'S ATTITUDE TOWARDS THE PLACE OF CREATIVE DANCE IN THE CURRICULUM

Throughout the interviews reference was made to the fact that the section on dance in the Curriculum Guide (Alberta 1969) is not as effective, from the teacher's point of view, as are the sections dealing with gymnastics and games.

References were made to the impression given by the University of Alberta and other institutions that creative dance, games and gymnastics should constitute the major part of the program. Most teachers felt creative dance should make up no more than 20% of the total program. This may not apply in Grade One where some felt creative dance should form the major component of the program.

...I think creative dance should be emphasized in Grade One more than games or gymnastics. ...

The majority stated that games and gymnastics must be put before creative dance, since they are the basis of the physical education

program. Reference was also made to the fact that the spring must be devoted to crest work (in track and field) if students are to receive the highest possible award. From the interviews it appears that crest work for track and field has an important place in most physical education programs.

When referring to the place of creative dance in physical education most felt it should remain where it is but closer links with music and drama would be desirable, although one teacher completely disagreed with this idea.

...I think creative dance is related to gymnastics and not at all to fine arts. ...

CATEGORY FIVE: TEACHER'S ATTITUDE TOWARDS THE PHYSICAL VALUE OF CREATIVE DANCE

Reference was made throughout the interviews that during creative dance lessons students do many movements which they tend not to do in any other part of the physical education program.

...I feel my students get more physical activity from creative dance than from any other part of the program. ...

CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

In Chapter I questions for examining the attitudes and opinions of elementary school teachers who teach physical education towards creative dance were outlined. The data gathered in this study provided the answers to these questions, as discussed in Chapter IV. In this concluding chapter, attention is drawn to the most significant findings. In areas where there appears to be a general positive attitude, it is hoped that the knowledge that this positive attitude exists will encourage curriculum planners and supervisory staff to move forward in these areas. In areas where negative attitudes exist planners may be able to avoid conflicts between themselves and practitioners, by moving forward more diplomatically or possibly even avoiding such areas.

The chapter also contains recommendations for further study. In some areas it is obvious that more investigation is needed in order to clarify the results.

MAJOR FINDINGS

1. It should be noted that a majority of teachers (over 70 percent) in all groups feel there is some benefit gained from participation in creative dance. While the nature of this benefit is not specified it is obvious that teachers portray a positive attitude towards creative dance.

2. The majority of teachers (70 percent or over) in all groups do not object to creative dance being taught in schools. They also feel that creative dance is not a purely feminine activity.
3. The majority of teachers preferred teaching other areas of the program, particularly games, to creative dance.
4. Teachers felt that one does not need to be a skilled performer in order to teach creative dance. Male teachers agree with this and therefore with the majority.
5. Teachers generally felt there is "emotional" value to the pupil from participation in creative dance.
6. All groups thought that creative dance developed and encouraged co-operation among the students. All groups also felt that creative dance had "social" value in the program.
7. A majority (over 64 percent) in all groups felt that creative dance has a place in modern education and that it (creative dance) justified the time consumed. A majority of all groups--except male teachers--thought that creative dance should be part of the curriculum, and part of the physical education program.
8. Every group felt that there are "physical" values obtained by the student from participation in creative dance, which may not be obtained elsewhere.

9. It is probable that less than 50 percent of teachers even teach creative dance and many of these only in very small portions of the total physical education program.
10. Teachers seem to feel insecure and inhibited in instructing creative dance. The majority feel they have insufficient background. They especially feel inadequate to teach boys in the later grades (4-6), although those who do teach boys find that the boys enjoy creative dance and often display more creativity than the girls.
11. Male teachers showed the least positive attitude of any group to all areas examined.

CONCLUSIONS

1. There is confusion within the area of physical education as to the place of dance in the basic structure of the program. The amount of time to be spent on each area (games, gymnastics, dance, etc.) should perhaps be clearly delineated to all teachers. If each area is intrinsically beneficial then guidance as to the time division of the program should be given. It would appear that creative dance should be no more than 20 percent of the total program.
2. There appears to be a need for more time allocated to Physical Education in general in the Elementary Schools--two, thirty minute periods a week are hardly

adequate to cover the program suggested in the Curriculum Guide (Alberta 1969). Most teachers appear to spend a great deal of time during the spring teaching track and field, because of the awarding of crests to students who reach a certain standard; this would seem to be detrimental to a balanced program.

3. Those teachers who attended in-service programs expressed concern that in-services seem to be repetitious rather than progressively constructed. The problem of necessary background knowledge needed in order to benefit from in-service sessions was also raised. Those teachers with a wide background in creative dance claimed that they had too much knowledge to find in-service sessions useful. Teachers with little background in creative dance claimed they had too little knowledge to find the in-service sessions useful.
4. Boys seem more difficult to teach creative dance to in Grades 4-6 when they have not received instruction in creative dance in the earlier grades (K-3).
5. Male teachers and sports-minded personnel in particular seem unprepared to enter the creative dance program as full participants.

RECOMMENDATIONS FOR FURTHER STUDY

1. A study of the content of the physical education programs being presently offered in the Edmonton Public Elementary School would be of great benefit to both administrators and future researchers.
2. Many teachers appear to spend an inordinate amount of time on track and field in spring and summer, seemingly because crests are awarded to students achieving specified standards. A study examining the actual teaching of track and field in the program may prove useful in showing the actual value of crest work to the total program.
3. A sequential in-service program should be investigated so that all teachers, whatever their background knowledge of creative dance, may find the program useful.
4. If boys are to be included in the creative dance program they must be introduced to it in kindergarten or Grade One. There should therefore be a definite K-6 creative dance program written which is easily followed by all teachers, especially those in the first three grades.
5. Much more study is needed in reviewing and researching methods of encouraging men and sports-minded personnel to include creative dance in their program.
6. While teachers' attitudes are important, as the creative dance program becomes more and more

accepted in schools, the reactions of parents and students will become more important. Therefore, a study examining the attitudes of both parents and students towards creative dance should be conducted.

7. Since there is some contradiction regarding the amount of assistance received by teachers from supervisory staff a study investigating the role of the supervisor in the creative dance program would be most useful.
8. It is becoming more and more evident that movement is important in intellectual development. A study investigating the role of creative dance in such development may place creative dance on a more secure "academic" footing.

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APPENDICES

APPENDIX A

LETTER OF PERMISSION TO CONDUCT RESEARCH IN
THE EDMONTON PUBLIC SCHOOLS

March 13, 1972

Mr. W. A. Kiffiak
Administrative Assistant
Division of Field Experiences
Faculty of Education
University of Alberta
Edmonton 7, Alberta

Dear Mr. Kiffiak:

Re: Research Request - Mr. Clive Padfield

This project has been approved on the usual permissive basis following analysis by our office and by Mr. Harry Hohol, Supervisor of Physical Education. It is our understanding that Miss Marion Irwin, Assistant Supervisor of Physical Education, has worked with Mr. Padfield in developing the necessary questionnaire. Our Physical Education personnel are very interested in this study and look forward to receiving a copy of the results.

In view of the fact that some 81 schools are involved, it would appear to be inappropriate to follow our usual practice of having the graduate student contact each principal to obtain his final approval of the study being conducted in his school. However, copies of this letter and of Mr. Padfield's application will be sent to each of the 81 principals to insure that they are informed about the fact that the study will involve one or more teachers in their particular school. Should any of these principals wish more information about the study, or be concerned about one of their teachers being involved, they should contact either Mr. Padfield (432-5635), or Miss Marion Irwin (Central Office Local 556).

Yours sincerely,

"Earl Mansfield"

E. A. Mansfield, Ph. D.
Director of Educational Research

lje

cc Dr. M. Horowitz
Mr. C. Padfield
Mr. Harry Hohol
Miss M. Irwin
81 principals

APPENDIX B

FIFTY-NINE ORIGINAL ITEMS FROM WHICH THE FINAL QUESTIONNAIRE WAS COMPILED AND THE QUESTIONNAIRE

ORIGINAL 59 ITEMS

1. If for any reason a few subjects have to be dropped from the school program, creative dance should be one of the subjects dropped.
2. Physical Education gives the student the opportunity to work off harmful emotional tensions.
3. Creative dance is profitable to everyone.
4. Participation in creative dance makes no contribution to the development of poise.
5. Association with others in some creative dance activities is fun.
6. Creative dance is very worthwhile in the elementary school.
7. There is not enough value coming from creative dance to justify the time consumed.
8. Creative dance situations are among the poorest for making friends.
9. I enjoy teaching creative dance.
10. Creative dance activities will help to relieve and relax physical tension.
11. Participation in creative dance activities helps a person maintain a healthful emotional life.
12. Creative dance develops co-operation.
13. There is little value in creative dance as far as physical well-being is concerned.
14. Creative dance should be included in the program of every school.
15. Creative dance is being accepted in schools more and more.
16. Creative dance makes for more enjoyable living.

17. Creative dance has a place in modern education.
18. Creative dance has advantages.
19. Associations in creative dance activities give people a better understanding of each other.
20. Creative dance in schools does not receive the emphasis that it should.
21. I dislike teaching creative dance but I do not object to it being taught.
22. I object to creative dance being taught.
23. Creative dance classes are poor in opportunities for worthwhile social experiences.
24. A person will be better off emotionally if he participates in creative dance.
25. It is possible to make creative dance a valuable subject by paper selection of activities.
26. Creative dance has limitations and defects.
27. I like teaching other areas of physical education better than creative dance.
28. Developing a physical skill brings mental relaxation and relief.
29. Creative dance classes provide nothing which will be of value outside of class.
30. Creative dance is not endorsed by logical minded people.
31. There should be two half-hour periods per week devoted to physical education in schools.
32. Belonging to a group, for which opportunity is provided in creative dance activities, is a desirable experience for a person.
33. Creative dance is a waste of time and money.

34. Engaging in group creative dance activities is desirable for proper development.
35. No definite beneficial results come from participation in creative dance activities.
36. Creative dance activities tend to upset a person emotionally.
37. Creative dance accomplishes nothing worthwhile either for the individual or society.
38. I would advise anyone who is physically able to take creative dance.
39. For its contribution to mental and emotional well-being creative dance should be included in the program.
40. Creative dance classes gives a person an opportunity to have a good time.
41. The final mastering of a certain movement or skill in a creative dance class brings pleasurable feelings that one seldom experiences elsewhere.
42. Creative dance is sinful.
43. Creative dance contributes little towards the improvement of social behavior.
44. The time devoted to creative dance in schools could be more profitably used in academic study.
45. Creative dance does more harm socially than good.
46. Creative dance helps children increase their powers to express and communicate.
47. The strength of creative dance in the education of children lies in the unity and combination of the intellectual, physical and emotional process.

48. A child's body concept or body awareness is developed through creative dance.
49. Similar levels of physical abilities are not important in grouping for creative dance.
50. The physical benefits gained by participation in creative dance cannot be obtained elsewhere in the physical education program.
51. Creative dance develops co-operation.
52. Creative dance is more related to fine arts and drama than to physical education.
53. Creative dance is suitable activity for boys.
54. In Elementary physical education programs, one-third of the time should be devoted to creative dance.
55. Creative dance is purely a feminine activity.
56. Creative dance can give a child a greater range of movement than other physical education activities.
57. In order to be a success in teaching dance, a teacher must be a skilled performer.
58. I do not feel that I have the background to teach creative dance successfully.
59. Social dance and folk dance should be taught in the elementary school.

Dear

This letter is to explain a project which, I hope, will be of some benefit to teachers, and to ask for your participation.

As part of an M. Ed. thesis for the University of Alberta, the writer is investigating and analyzing the attitudes of teachers in the Edmonton Public School Board toward Creative Dance. The aim is to discover why teachers teach, or do not teach, Creative Dance.

Miss Marion Irwin has been consulted about this study and has expressed full approval.

Following are some questions which may occur to you and some relevant information:

Is a study such as this necessary?

Creative Dance is now a part of the Elementary School Physical Education curriculum, and yet there is little or no information as to whether teachers are teaching, or are prepared to teach, Creative Dance. Do teachers feel Creative Dance is educationally worth teaching?

Who will participate?

100 Elementary School Teachers, selected at random from the Edmonton Public School Board.

I would be most grateful for your response, although I regret adding to all the work I know you already have. If you have any further questions, please feel free to call me at the University of Alberta (432-5635).

Sincerely,

CLIVE PADFIELD
Lecturer,
Department of Educational Services

CP/bem

QUESTIONNAIRE

TO THE RESPONDENT

This questionnaire has been drawn up to help clarify the attitudes of teachers towards Creative Dance. No attempt is being made to evaluate any teacher. Instead, we are trying to discover if there is a consensus among personnel of the Edmonton Public School Board on attitudes toward Creative Dance.

While the results will be incorporated as part of the writer's thesis, in partial fulfillment of the requirements for an M. Ed. degree from the University of Alberta, it is hoped that they will at the same time prove helpful to the School Board.

We have tried to keep the instrument simple to answer so that it will take up as little of your time as possible. There is no need to ponder at great length before answering. Please do not discuss the replies with others before completing the questionnaire as it will tend to invalidate the findings.

DO NOT put your name on the questionnaire--you are identified by a number. This will only be used by the researcher if you agree to take part in a follow-up interview.

Thank you very much for your co-operation.

CLIVE A. F. PADFIELD

PART I

CIRCLE THE NUMBER CORRESPONDING TO THE
APPROPRIATE RESPONSE

(The numbers in the second line have no significance. They simply enable an operator to tabulate the data on a computer)

Grade(s) in which you teach Physical Education:

K 1 2 3 4 5 6

Grade(s) in which you are teaching subjects other than Physical Education:

K 1 2 3 4 5 6

.....

Age: Under 25 26-30 31-40 41-50 51-60 60 +
 1 2 3 4 5 6

Years of teaching experience:

1 2 3 4 5 6-10 11-15 16-20 20-30 30 +
 1 2 3 4 5 6 7 8 9 10

Sex: Male Female

 1 2

Training (Highest level reached. Please circle.):

University 1 year 2 years 3 years B. Ed. Diploma M. Ed.
 1 2 3 4 5 6

Are you an Elementary school Physical Education major? (K-6):

 Yes No

 1 2

Have you had any training in Creative Dance?:

Workshops In-service University Courses None Other (please specify)
 1 2 3 4 5

Please circle any of the following University courses you have taken, if any:

P. Ed. S. 202 P. Ed. 200 P. Ed. 237 P. Ed. 327
 1 2 3 4
 P. Ed. 337 P. Ed. 429 P. Ed. 405
 5 6 7

I am prepared to be interviewed as a follow-up to this study:

 Yes No

 1 2

.....

Are the classes to which you teach Physical Education (if any):

- (a) Mixed, boys and girls 1
- (b) All boys 2
- (c) All girls 3
- (d) Other - e. g. some areas of the curriculum classes are missed, other areas segregated. Please elaborate.

Were you trained especially to teach Elementary school children (K-6)?:

Yes	No
1	2

PART II

CIRCLE THE NUMBER CORRESPONDING TO THE
APPROPRIATE RESPONSE

Space is provided after each question for any personal response you wish to make to the question.

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
1. Creative dance accomplishes nothing worthwhile either for the individual or society.	1	2	3	4	5
2. A child's body concept or body awareness is developed through creative dance.	1	2	3	4	5
3. Similar levels of physical abilities are not important in grouping for creative dance.	1	2	3	4	5
4. Creative dance has a place in modern education.	1	2	3	4	5
5. No definite beneficial results come from participation in creative dance activities.	1	2	3	4	5
6. The physical benefits gained by participation in creative dance cannot be obtained elsewhere in the Physical Education program.	1	2	3	4	5
7. Creative dance develops co-operation.	1	2	3	4	5
8. Associations in creative dance activities give people a better understanding of each other.	1	2	3	4	5

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
9. Creative dance is more related to fine arts and drama than to physical education.	1	2	3	4	5
10. Belonging to a group, for which opportunity is provided in creative dance activities, is a desirable experience for a person.	1	2	3	4	5
11. Creative dance classes are poor in opportunities for worthwhile social experiences.	1	2	3	4	5
12. Students benefit very little physically from creative dance.	1	2	3	4	5
13. Creative dance activities tend to upset a person emotionally.	1	2	3	4	5
14. Creative dance is an enjoyable subject to teach.	1	2	3	4	5
15. Engaging in group creative dance activities is desirable for proper personality development.	1	2	3	4	5
16. Creative dance is a suitable activity for boys.	1	2	3	4	5
17. If, for any reason, a few subjects have to be dropped from the school program, creative dance should be one of the subjects dropped.	1	2	3	4	5

		Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
18.	In Elementary physical education programs, one-third of the time should be devoted to creative dance.	1	2	3	4	5
19.	There is little value in creative dance as far as physical well-being is concerned.	1	2	3	4	5
20.	For its contribution to mental and emotional well-being, creative dance should be included in the program of every Elementary School.	1	2	3	4	5
21.	Association with others in some creative dance activities is fun.	1	2	3	4	5
22.	The strength of creative dance in the education of children lies in the unity and combination of the intellectual, physical and emotional process.	1	2	3	4	5
23.	I object to creative dance being taught.	1	2	3	4	5
24.	The time devoted to creative dance in schools could be more profitably used in academic study.	1	2	3	4	5
25.	Creative dance is purely a feminine activity.	1	2	3	4	5
26.	There is not enough value coming from creative dance to justify the time consumed.	1	2	3	4	5

	Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
27. Participation in creative dance makes no contribution to poise.					
28. Creative dance can give a child a greater range of movement than other physical education activities.	1	2	3	4	5
29. Creative dance is very worthwhile in the Elementary school.	1	2	3	4	5
30. I like teaching other areas of physical education better than creative dance.	1	2	3	4	5
31. Participation in creative dance activities helps a person to maintain a healthful emotional life.	1	2	3	4	5
32. In order to be a success in teaching dance, a teacher must be a skilled performer.	1	2	3	4	5
33. The final mastering of a certain movement or skill in a creative dance class brings pleasurable feelings that are seldom experienced elsewhere.	1	2	3	4	5
34. Creative dance helps children increase their powers to express and communicate.	1	2	3	4	5

APPENDIX C

GUIDE TO THE SCHEDULE AND INTERVIEW SCHEDULE

SCHEDULE GUIDE

Upon meeting the subject introduce yourself and mention the telephone conversation with the subject when setting up the interview.

Attempt to be seated at a table or desk for the interview. Sit about four feet from the subject. (Distance is important. The greater the distance the more detached and formal the interview becomes.)

Tell the subject that you would like to read an introduction to the interview to them. Explain that this will be read to each person interviewed in order to standardize as much as possible the interview.

Introduction to the Interview (To be read to each subject)

Before I begin asking questions I would like to tell you something about my research. I am trying to find out something about the teaching of creative dance in the Edmonton Public Schools. Although creative dance is part of the recommended physical education curriculum, little is known about the teachers' feelings regarding teaching this part of the program. It was impossible to interview all the teachers who answered the questionnaire. You are one of the twelve teachers randomly chosen to be interviewed. The purpose of the interview is to pursue some of the areas touched on by the questionnaire.

I would like to record our interview. The reason for this is because it would be impossible for me to write down everything you say. After the interview the tape recording will be used to make an

anonymous, verbatim, transcript and then the recording will be erased, so please feel free to make any comments you wish. The information from the verbatim transcript will be included in a study along with the opinions collected from eleven other interviews.

During the interview I shall be reading the main questions. I shall endeavour to appear rather unemotional in my reaction to your opinions, since my facial expression may influence your response.

Tell the respondent that you are aware he may have questions about the research, and you would be pleased to answer these after the interview.

Remind him that you are interested in his personal opinions in answer to the questions of the interview.

Now, begin the questions on the schedule.

INTERVIEW SCHEDULE

Item 1

Would you care to make any comment about the questionnaire?

Probe 1: Was it too short--too long--misleading?

Item 2

There is an addition to the Provincial Curriculum Guide which deals with creative dance, have you read it?

Probe 2: Has it been useful to you in your teaching? (Probe for clarification.)

Probe 3: Is it well prepared from the teacher's viewpoint? (Probe: Explain your answer.)

Probe 4: How does it compare with the sections on Games and Gymnastics? (Probe for explanation.)

Item 3

Could you tell me something about the Physical Education program in this school?

Probe 5: In your opinion is it a good program? (Probe: Explain your answer.)

Probe 6: Is it games oriented? (Expand.)

Probe 7: Is there an extracurricular program, intramurals, interscholastics, clubs, etc.? (Probe for clarification.)

Item 4

Do you teach creative dance in your program? Answer yes.

Probe 8A: What proportion of your total program is creative dance?

Probe 8B: Where do you get your curricular material from? (Probe: Explain your answer.)

Answer No:

Probe 8B: Why not? (Probe for reasons.)

Probe 9B: Do you think it should ideally be included in the program. (Probe for clarification.)

Probe 10B: Do other teachers in this school teach creative dance?

Probe 11: What do you think is the attitude of most teachers in this school to creative dance?

Item 5

Why do you think teachers prefer other areas of the Physical Education program to creative dance? (It may be necessary to draw out answers to this question after an initial response.)

Item 6

Do you think boys enjoy creative dance? Answer Yes:

Probe 12A: Do boys in all grades enjoy it? (Probe for clarification.)

Probe 13A: Is it because of the teacher or is the content and experience enjoyable for boys?

Answer No:

Probe 12A: Does this apply to boys in all grades?

Probe 13B: Same as Probe 13A.

Item 7

Is creative dance an integral part of the Physical Education program?

Probe 14: Should it be or does creative dance belong in Fine Arts?
(Probe for clarification.)

Item 8

What suggestions would you make to improve the creative dance program in the Edmonton Public Schools?

Probe 15: Is more guidance from supervisory staff needed? (Probe for attitude towards supervisory staff.)

Probe 16: Are more inservices needed--if so, what form should they take?

Probe 17: Should more material for teaching creative dance be made available to teachers? (Probe for what this may be.)

Probe 18: Would specialist dance teachers be useful? (Probe for how they may be used.)

Item 9

Is there any benefit a student received from creative dance that he

receives nowhere else in the program? (Probe for clarification.)

Item 10

Do you know anything about the creative dance program offered at the University of Alberta?

Probe 19: Is the training sufficient to prepare a person to teach in the elementary school?

Item 11

Do you feel creative dance is a useful subject to integrate with other subjects? (Probe for clarification.)

APPENDIX D

FOLLOW-UP LETTER SENT TO TEACHERS WHO
DID NOT RESPOND TO THE QUESTIONNAIRE

April 17, 1972

Dear

You may recall that I sent you a questionnaire "Teachers' Attitudes to Creative Dance" which will be used by me in connection with my thesis.

The response to my initial request for replies has been very good--68 percent so far. However, in order to reach the recommended level for a survey of this nature, it should be higher.

I know that many who have not yet replied have been pressured by more important things and I am genuinely sorry to be adding my request that you fill in one more form. My only excuse is that, while basically the responses will aid me in my thesis, I hope the results will also be useful to the School Board and to teachers.

Please excuse the use of this "form letter" and I hope you will forgive my attempt to accelerate communications. If you have mislaid the questionnaire please feel free to phone me at 432-5635 and I will see that you receive a replacement.

Thank you for your co-operation.

Sincerely,

Clive Padfield

CP:ds

APPENDIX E

DETAILED ANALYSIS OF ITEMS SELECTED FROM EACH
CATEGORY WHICH COULD SHOW A DEFINITE POSITIVE
ATTITUDE TOWARDS CREATIVE DANCE

ANALYSIS OF ITEMS SELECTED FROM CATEGORY A-- TEACHERS' PERSONAL ATTITUDES TOWARDS CREATIVE DANCE

Items selected:

Item 5. No definite beneficial results come from participation in creative dance activities.

Item 14. Creative dance is an enjoyable subject to teach.

Item 16. Creative dance is a suitable activity for boys.

TOTAL POPULATION

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
5*	81.5		10.5		8	
14	55		34		11	
16	71		21		8	
Total 3 = Average Percentage	207.5	3	65.5	3	27	3
Average Percentage =		69.2	21.8		9	

DIVISION I TEACHERS (Gr 1-3)

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
5*	87		5		8	
14	76		21		3	
16	90		5		5	
Total 3 = Average Percentage	253	3	31	3	16	3
Average Percentage =		84.3	10.3		5.3	

* Denotes item where positive attitudes are equated with a response of disagree or strongly disagree.

DIVISION II TEACHERS (Gr 4-6)

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
5*	76		16		8	
14	35		47		18	
16	52		37		11	
Total 3 = Average Percentage	163	3	100	3	37	3
Average Percentage =		54.3	33.3		12.3	

MALE TEACHERS

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
5*	74		13		13	
14	18		56		26	
16	44		48		8	
Total 3 = Average Percentage	136	3	117	3	47	3
Average Percentage =		45.3	39		15.7	

FEMALE TEACHERS

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
5*	85		9		6	
14	72		24		4	
16	83		9		8	
Total 3 = Average Percentage	240	3	42	3	18	3
Average Percentage =		80	14		6	

PHYSICAL EDUCATION SPECIALISTS

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
5*	82		9		9	
14	64		18		18	
16	82		9		9	
Total 3 = Average Percentage	228	3	36	3	36	3
Average Percentage =	76		12		12	

NON-PHYSICAL EDUCATION SPECIALISTS

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
5*	81		11		8	
14	54		37		9	
16	69		23		8	
Total 3 = Average Percentage	204	3	71	3	25	3
Average Percentage =	68		23.7		8.3	

TEACHERS UNDER 30 YEARS OF AGE

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
5*	77		14		9	
14	57		29		14	
16	71		20		9	
Total 3 = Average Percentage	205	3	63	3	32	3
Average Percentage =	68.3		21		10.7	

TEACHERS OVER 30 YEARS OF AGE

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
5*	86		7		7	
14	53		39		8	
16	71		22		7	
Total 3 = Average Percentage	210	3	68	3	22	3
Average Percentage	70		227		73	

ANALYSIS OF ITEMS SELECTED FROM CATEGORY B--TEACHERS' ATTITUDES TOWARDS THE EMOTIONAL VALUE OF CREATIVE DANCE

Items selected:

- Item 13. Creative dance activities tend to upset a person emotionally.
- Item 15. Engaging in group creative dance activities is desirable for proper personality development.
- Item 20. For its contribution to mental and emotional well-being, creative dance should be included in the program of every Elementary school.
- Item 27. Participation in creative dance makes no contribution to poise.
- Item 31. Participation in creative dance activities helps a person to maintain a healthful emotional life.
- Item 33. The final mastering of a certain movement or skill in a creative dance class brings pleasurable feelings that are seldom experienced elsewhere.

TOTAL POPULATION

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
13*	82		18		0	
15	47		34		19	
20	61		25		14	
27*	83		12		5	
31	37		50		13	
33	37		33		30	
Total 6 = Average						
Percentage	347	6	172	6	81	6
Average Percentage	57.8		28.7		13.5	

DIVISION I TEACHERS (Gr 1 - 3)

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
13*	87		13		0	
15	50		34		16	
20	71		16		13	
27*	89		5		6	
31	42		47		11	
33	32		37		31	
Total 6 = Average Percentage	371	6	152	6	77	6
Average Percentage	61.8		25.4		12.8	

DIVISION II TEACHERS (Gr 4 - 6)

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
13*	76		24		0	
15	45		34		21	
20	50		34		16	
27*	76		18		6	
31	31		53		16	
33	42		29		29	
Total 6 = Average Percentage	320	6	192	6	88	6
Average Percentage =	53.4		32		14.6	

MALE TEACHERS

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
13*	61		39		0	
15	52		26		22	
20	43.5		39		17.5	
27*	70		26		4	
31	26		61		13	
33	22		35		43	
Total 6 = Average Percentage	274.5	6	226	6	99.5	6
Average Percentage	45.8		37.6		16.6	

FEMALE TEACHERS

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
13*	91		9		0	
15	45		38		17	
20	68		19		13	
27*	88		6		6	
31	42		45		13	
33	43		32		25	
Total 6 = Average Percentage	377	6	149	6	74	6
Average Percentage =	62.8		24.8		12.4	

PHYSICAL EDUCATION SPECIALISTS

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
13*	80		20		0	
15	43		43		14	
20	57		29		14	
27*	74		17		9	
31	37		51		12	
33	37		32		31	
Total 6 = Average Percentage	392	6	99	6	109	6
Average Percentage =	65.3		16.5		18.2	

NON-PHYSICAL EDUCATION SPECIALISTS

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
13*	80		20		0	
15	46		35		19	
20	58		28		14	
27*	85		11		4	
31	34		52		14	
33	35		38		27	
Total 6 = Average Percentage	338	6	184	6	78	6
Average Percentage =	56.3		30.7		13	

TEACHERS UNDER 30 YEARS OF AGE

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
13 [*]	80		20		0	
15	43		43		14	
20	57		29		14	
27 [*]	74		17		9	
31	37		51		12	
33	37		32		31	
Total 6 = Average Percentage	328	6	192	6	80	6
Average Percentage =		54.7	32		13.3	

TEACHERS OVER 30 YEARS OF AGE

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
13	83		17		0	
15	51		27		22	
20	64		22		14	
27	90		7		3	
31	36		49		15	
33	36		34		30	
Total 6 = Average Percentage	360	6	156	6	84	6
Average Percentage =		60	26		14	

ANALYSIS OF ITEMS SELECTED FROM CATEGORY C--TEACHERS' ATTITUDES TOWARDS THE SOCIAL VALUE OF CREATIVE DANCE

Items selected:

Item 1. Creative dance accomplishes nothing worthwhile either for the individual or society.

Item 7. Creative dance develops co-operation.

Item 8. Associations in creative dance activities give people a better understanding of each other.

Item 11. Creative dance classes are poor in opportunities for worthwhile social experiences.

Item 34. Creative dance helps children increase their powers to express and communicate.

TOTAL POPULATION

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
1*	84		12		4	
7	66		30		4	
8	55		37		8	
11*	67		29		4	
34	77		18		5	
Total 5 = Average Percentage	349	5	126	5	25	5
Average Percentage =	69.8		25.2		5	

DIVISION I TEACHERS (Gr. 1-3)

Item Numbers	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
1*	87		8		5	
7	76		22		2	
8	58		29		13	
11*	81		16		3	
34	79		16		5	
Total	5 = Average					
Percentage	381	5	91	5	28	5
Average Percentage =	76.2		18		5.8	

DIVISION II TEACHERS (Gr. 4-6)

Item Numbers	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
1*	81		16		3	
7	55.5		39.5		5	
8	53		45		2	
11*	52.5		42		5.5	
34	74		21		5	
Total	5 = Average					
Percentage	316	5	163.5	5	20.5	5
Average Percentage =	63.2		32.7		4.1	

MALE TEACHERS

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
1*	74		22		4	
7	52.5		43.5		4	
8	52.5		43.5		4	
11*	52		44		4	
34	69		26		4	
Total 5 = Average Percentage	300	5	179	5	21	5
Average Percentage	60		35.8		4.2	

FEMALE TEACHERS

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
1*	88		8		4	
7	71		25		4	
8	57		34		9	
11*	73		23		4	
34	79		15		6	
Total 5 = Average Percentage	368	5	105	5	27	5

PHYSICAL EDUCATION SPECIALISTS

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
1*	91		0		9	
7	91		9		0	
8	73		27		0	
11*	73		18		9	
34	91		9		0	
Total	5 = Average					
Percentage	419	5	63	5	18	5
Average Percentage	83.8		12.6		3.6	

NON-PHYSICAL EDUCATION SPECIALISTS

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
1*	83		14		3	
7	61.5		34		4.5	
8	52		38.5		9.5	
11*	66		31		3	
34	74		20		6	
Total	5 = Average					
Percentage	336.5	5	137.5	5	26	5
Average Percentage	67.3		27.5		5.2	

TEACHERS UNDER 30 YEARS OF AGE

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
1*	85		9		6	
7	72		25		3	
8	57		37		6	
11*	63		31		6	
34	74		20		6	
Total	5 = Average					
Percentage	351	5	122	5	27	5
Average Percentage =						
	70.2		24.4		5.4	

TEACHERS OVER 30 YEARS OF AGE

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
1*	83		15		2	
7	61		34		5	
8	53		37		10	
11*	71		27		2	
34	78		17		5	
Total	5 = Average					
Percentage	346	5	130	5	24	5
Average Percentage =						
	69.2		26		4.8	

ANALYSIS OF ITEMS SELECTED FROM CATEGORY D--TEACHERS'
ATTITUDES TOWARDS THE PLACE OF
DANCE IN THE CURRICULUM

Items selected:

- Item 4. Creative dance has a place in modern education.
- Item 17. If, for any reason, a few subjects have to be dropped from the school program, creative dance should be one of the subjects dropped.
- Item 22. The strength of creative dance in the education of children lies in the unity and combination of the intellectual, physical and emotional process.
- Item 24. The time devoted to creative dance in schools could be more profitably used in academic study.
- Item 26. There is not enough value coming from creative dance to justify the time consumed.
- Item 29. Creative dance is very worthwhile in the Elementary school.

TOTAL POPULATION

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
4	84		12		4	
17	37		33		30	
22	75		20		5	
24*	75		21		4	
26*	69		22		9	
29	67		24		9	
Total 6 = Average Percentage	407	6	132	6	61	6
Average Percentage =		67.8	22		10.2	

DIVISION I TEACHERS (Gr. 1-3)

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
4	89		8		3	
17	40		39		21	
22	79		16		5	
24*	84		13		3	
26*	84		11		5	
29	74		18		8	
Total 6 = Average Percentage	450	6	105	6	45	6
Average Percentage =		75	17.5		7.5	

DIVISION II TEACHERS (Gr. 4-6)

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
4	79		16		5	
17	34		26		40	
22	71		24		5	
24*	66		29		5	
26*	53		34		13	
29	61		29		10	
Total 6 = Average Percentage	344	6	178	6	78	6
Average Percentage		57.3	29.7		13	

MALE TEACHERS

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
4	70		22		8	
17	22		30		48	
22	61		30		9	
24 [*]	56.5		39		4.5	
26 [*]	35		48		17	
29	39		39		22	
Total 6 = Average Percentage	283.5	6	208	6	108	6
Average Percentage =		47.3			34.7	18

FEMALE TEACHERS

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
4	90.5		7.5		2	
17	43		34		23	
22	81		15		4	
24 [*]	83		13		4	
26 [*]	83		11		6	
29	79		17		4	
Total 6 = Average Percentage	459.5	6	97.5	6	43	6
Average Percentage =		76.6			16.2	7.2

PHYSICAL EDUCATION SPECIALISTS

Item Numbers	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
4	64		18		18	
17	73		9		18	
22	82		18		0	
24*	78		27		0	
26*	64		27		9	
29	64		18		18	
Total 6 = Average Percentage	420	6	117	6	63	6
Average Percentage =	70		19.5		10.5	

NON-PHYSICAL EDUCATION SPECIALISTS

Item Numbers	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
4	87.5		10.5		2	
17	32		37		31	
22	74		20		6	
24*	76		20		4	
26*	69		21.5		9.5	
29	67		25		8	
Total 6 = Average Percentage	405.5	6	134	6	60.5	6
Average Percentage =	67.5		22.3		10.2	

TEACHERS UNDER 30 YEARS OF AGE

Item Numbers	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
4	80		11		9	
17	54		32		14	
22	77		20		3	
24*	83		14		3	
26*	74		17		9	
29	68		23		9	
Total 6 = Average Percentage	436	6	117	6	47	6
Average Percentage	72.7		19.5		7.8	

TEACHERS OVER 30 YEARS OF AGE

Item Numbers	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
4	88		12		0	
17	22		34		44	
22	73		20		7	
24	68		27		5	
26	63		27		10	
29	66		24		10	
Total 6 = Average Percentage	380	6	144	6	76	6
Average Percentage =	63.3		24		12.7	

ANALYSIS OF ITEMS SELECTED FROM CATEGORY E--TEACHERS' ATTITUDES TOWARDS THE PHYSICAL VALUE OF CREATIVE DANCE

Items selected:

- Item 4. A child's body concept or body awareness is developed through creative dance.
- Item 12. Students benefit very little physically from creative dance.
- Item 19. There is little value in creative dance as far as physical well-being is concerned.
- Item 28. Creative dance can give a child a greater range of movement than other physical education activities.

TOTAL POPULATION

Item Numbers	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
2	87		9		4	
12*	88		7		5	
19*	80		11		9	
28	46		29		25	
Total 4 = Average Percentage	301	4	56	4	43	4
Average Percentage =	75.25		14		10.25	

DIVISION I TEACHERS (Gr. 1-3)

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
2	87		8		5	
12*	89		3		3	
19*	84		3		13	
28	42		26		32	
Total 4 = Average Percentage	302	4	45	4	53	4
Average Percentage =		75.5	11.25		13.25	

DIVISION II TEACHERS (Gr. 4-6)

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
2	87		10		3	
12*	87		5		8	
19*	76		19		5	
28	50		32		18	
Total 4 = Average Percentage	300	4	66	4	34	4
Average Percentage =		75	16.5		8.5	

PHYSICAL EDUCATION SPECIALISTS

Item Number	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
2	82		9		9	
12*	91		0		9	
19*	82		9		9	
28	45		37		18	
Total 4 = Average Percentage	300	4	55	4	45	4
Average Percentage =		75	13.75		11.25	

NON-PHYSICAL EDUCATION SPECIALISTS

Item Numbers	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
2	88		9		3	
12*	87		8		5	
19*	80		11		9	
28	46		28		26	
Total 4 = Average Percentage	301	4	56	4	43	4
Average Percentage =		72.25	14		10.75	

TEACHERS UNDER 30 YEARS OF AGE

Item Numbers	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
2	86		11		8	
12*	88		6		6	
19*	74		14		12	
28	54		34		12	
Total 4 = Average Percentage	302	4	65	4	33	4
Average Percentage =		75.5	16.25		8.25	

MALE TEACHERS

Item Numbers	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
2	83		13		4	
12*	78		9		13	
19*	69		22		9	
28	35		39		26	
Total 4 = Average Percentage	265	4	83	4	52	2
Average Percentage =		66.25	20.75		13	

FEMALE TEACHERS

Item Numbers	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
2	89		7		4	
12*	92		6		2	
19*	85		6		9	
28	51		24		25	
Total 4 = Average Percentage	317	4	43	4	40	4
Average Percentage =		79.25	10.75		10	

TEACHERS OVER 30 YEARS OF AGE

Item Numbers	Percentage Positive Attitude		Percentage Undecided		Percentage Negative Attitude	
2	88		7		5	
12*	88		7		5	
19*	86		7		7	
28	39		24		37	
Total 5 = Average Percentage	301	4	45	4	54	4
Average Percentage =		75.25	11.25		13.5	

OVER-ALL POSITIVE, NEGATIVE AND UNDECIDED AVERAGES OF
SELECTED ITEMS FROM EACH CATEGORY--THE TOTAL
POPULATION AND EACH SUB-GROUP

TOTAL POPULATION

Category	Average Percentage Positive Attitude		Average Percentage Undecided		Average Percentage Negative Attitude	
A Teachers' Personal Attitude	69.2		21.8		9	
B Emotional Value	57.8		28.7		13.5	
C Social Value	69.8		25.2		5	
D Place of Dance in Curriculum	67.8		22		10.2	
E Physical Value	75.25		14		10.75	
Total 5 = Overall Average	339.85	5	111.7	5	48.45	5
Overall Average Percentage of Selected Items	68		22.3		9.7	

DIVISION I TEACHERS (Gr. 1-3)

Category	Average Percentage Positive Attitude	Average Percentage Undecided	Average Percentage Negative Attitude
A Teachers' Personal Attitude	84.3	10.3	5.3
B Emotional Value	61.8	25.4	12.8
C Social Value	76.2	18	5.8
D Place of Dance in Curriculum	75	17.5	7.5
E Physical Value	75.5	11.25	13.25
Total 5 = Overall Average	362.8 5	82.45 5	44.65 5
Overall Average Percentage of Selected Items	74.5	16.5	9

DIVISION II TEACHERS (Gr. 4-6)

Category	Average Percentage Positive Attitude	Average Percentage Undecided	Average Percentage Negative Attitude
A Teachers' Personal Attitude	54.3	33.3	12.3
B Emotional Value	53.4	32	14.6
C Social Value	63.2	32.7	4.1
D Place of Dance in Curriculum	57.3	29.7	13
E Physical Value	75	16.5	8.5
Total 5 = Overall Average	303.3	144.2	52.5
Overall Average Percentage of Selected Items	60.7	28.8	10.5

MALE TEACHERS

Category		Average Percentage Positive Attitude		Average Percentage Undecided		Average Percentage Negative Attitude	
A	Teachers' Personal Attitude	45.3		39		15.7	
B	Emotional Value	45.8		37.6		16.6	
C	Social Value	60		35.8		4.2	
D	Place of Dance in Curriculum	47.3		34.7		18	
E	Physical Value	66.25		20.75		13	
Total	5 = Overall Average	264.65	5	167.85	5	67.5	
Overall Average Percentage of Selected Items		52.9		33.6		13.5	

FEMALE TEACHERS

Category		Average Percentage Positive Attitude		Average Percentage Undecided		Average Percentage Negative Attitude	
A	Teachers' Personal Attitude	80		14		6	
B	Emotional Value	62.8		24.8		12.4	
C	Social Value	73.6		21		5.4	
D	Place of Dance in Curriculum	76.6		16.2		7.2	
E	Physical Value	79.25		10.75		10	
Total	5 = Overall Average	372.25	5	86.75	5	41	5
Overall Average Percentage of Selected Items		74.5		17.3		8.2	

PHYSICAL EDUCATION SPECIALISTS

Category		Average Percentage Positive Attitude		Average Percentage Undecided		Average Percentage Negative Attitude	
A	Teachers' Personal Attitude	76		12		12	
B	Emotional Value	65.3		16.5		18.2	
C	Social Value	83.8		12.6		3.6	
D	Place of Dance in Curriculum	70		19.5		10.5	
E	Physical Value	75		13.75		11.25	
Total	5 = Overall Average	370.1	5	74.35	5	55.55	5
Overall Average Percentage of Selected Items		74		14.9		11.1	

NON-PHYSICAL EDUCATION SPECIALISTS

Category		Average Percentage Positive Attitude		Average Percentage Undecided		Average Percentage Negative Attitude	
A	Teachers' Personal Attitude	68		23.7		8.3	
B	Emotional Value	56.3		30.7		13	
C	Social Value	67.3		27.5		5.2	
D	Place of Dance in Curriculum	67.5		22.3		10.2	
E	Physical Value	75.25		14		10.75	
Total	5 = Overall Average	334.35	5	118.2	5	47.45	5
Overall Average Percentage of Selected Items		66.9		23.6		9.5	

TEACHERS UNDER 30 YEARS OF AGE

Category		Average Percentage Positive Attitude		Average Percentage Undecided		Average Percentage Negative Attitude	
A	Teachers' Personal Attitude	68.3		21		10.7	
B	Emotional Value	54.7		32		13.3	
C	Social Value	70.2		24.4		5.4	
D	Place of Dance in the Curriculum	72.7		19.5		7.8	
E	Physical Value	75.5		16.25		8.25	
Total	5 = Overall Average	341.4	5	113.15	5	45.45	5
Overall Average Percentage of Selected Items		68.3		22.6		9.1	

TEACHERS OVER 30 YEARS OF AGE

Category		Average Percentage Positive Attitude		Average Percentage Undecided		Average Percentage Negative Attitude	
A	Teachers' Personal Attitude	70		22.7		7.3	
B	Emotional Value	60		26		14	
C	Social Value	69.2		26		4.8	
D	Place of Dance in the Curriculum	63.3		24		12.7	
E	Physical Value	75.25		11.25		13.5	
Total	5 = Overall Average	337.75	5	109.95	5	52.3	5
Overall Average Percentage of Selected Items		67.5		22		10.5	

OVERALL AVERAGE PERCENTAGES OF SELECTED ITEMS

Group	Overall Average Percentage Positive Attitude	Overall Average Percentage Undecided	Overall Average Percentage Negative Attitude
Total Population	68	22. 3	9. 7
Division I Teachers	74. 5	16. 5	9
Division II Teachers	60. 7	28. 8	10. 5
Male Teachers	52. 9	33. 6	13. 5
Female Teachers	74. 5	17. 3	8. 2
Physical Education Specialists	74	14. 9	11. 1
Non-Physical Education Specialists	66. 9	23. 6	9. 5
Under 30 Years of Age	68. 3	22. 6	9. 1
Over 30 Years of Age	67. 5	22	10. 5

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